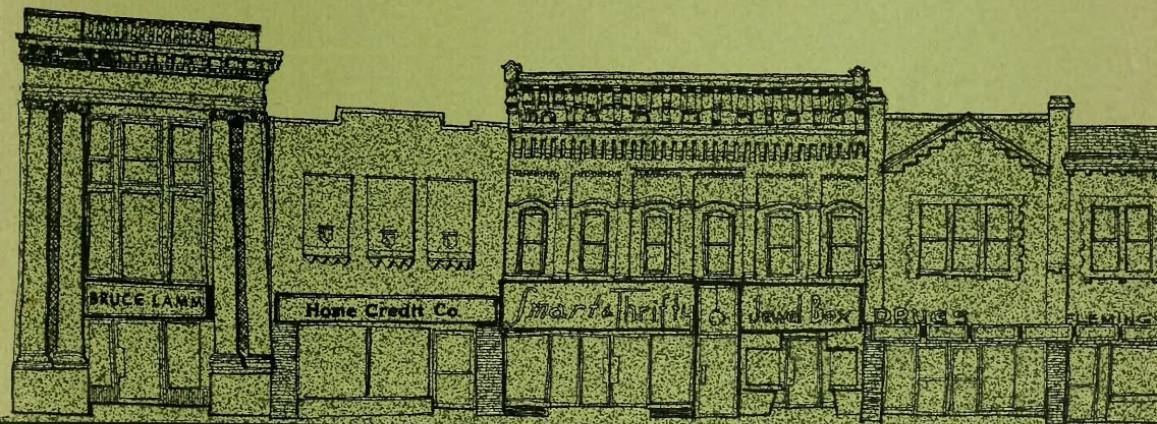


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GUIDELINES FOR IMPROVING THE CENTRAL BUSINESS DISTRICT

**WILSON, N.C.**

STATE OF NORTH CAROLINA

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DEPARTMENT OF CONSERVATION AND DEVELOPMENT

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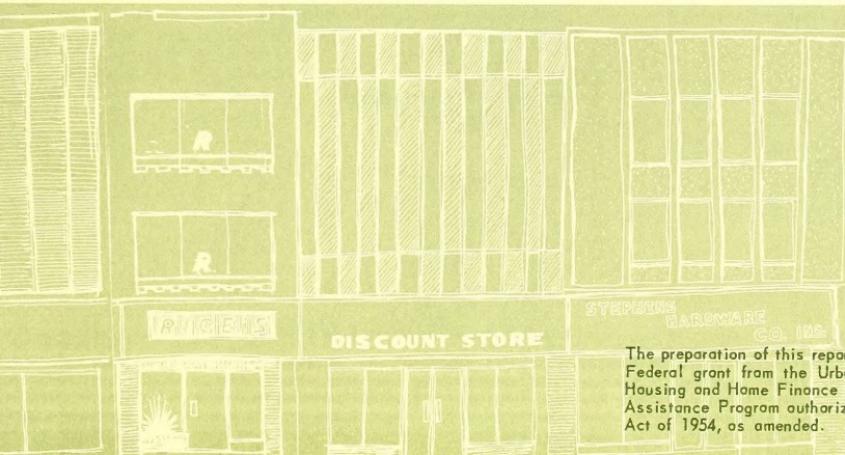
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DEPARTMENT  
OF CONSERVATION  
AND DEVELOPMENT

# GUIDELINES FOR IMPROVING THE CENTRAL BUSINESS DISTRICT WILSON, N.C.



The preparation of this report, was financially aided through a Federal grant from the Urban Renewal Administration of the Housing and Home Finance Agency, under the Urban Planning Assistance Program authorized by Section 701 of the Housing Act of 1954, as amended.

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"UGLINESS IS THE NORM; THAT WHICH IS BEAUTIFUL  
IS CONSPICUOUS, AND BEING CONSPICUOUS, PEOPLE  
ARE NOT TOO SURE THEY WANT IT."      CARL DAIR

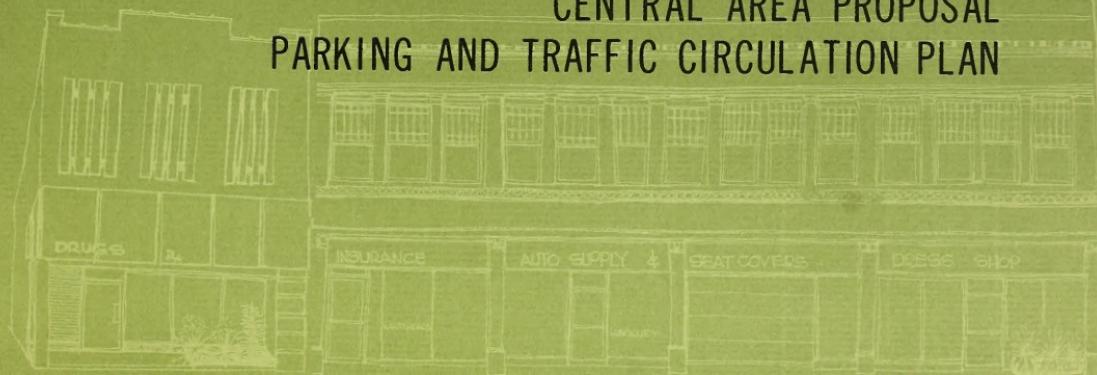
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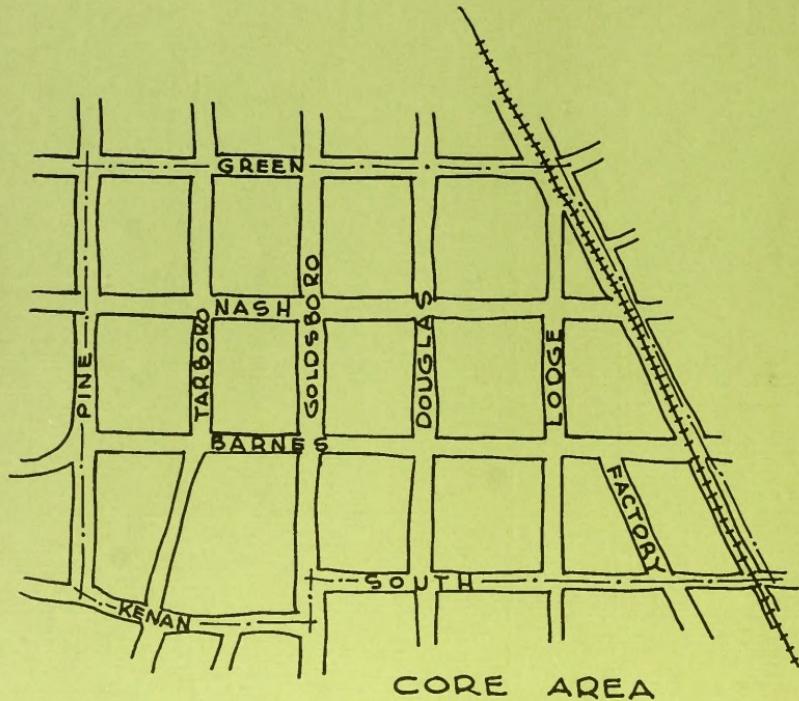


# PREFACE

## CENTRAL AREA PROPOSAL PARKING AND TRAFFIC CIRCULATION PLAN



# CENTRAL AREA PROPOSAL



## EXISTING SITUATION

Before analyzing Wilson's Central Business District or Central Area, in terms of aesthetics and their effect on our daily living, it is necessary to review, in brief, the ground work laid by the Wilson Central Area Proposal.

The Central Area Proposal was a preliminary plan which took into consideration as many influencing factors as could readily be evaluated. Only by understanding these given facts and trends could any justifiable and valuable solutions be derived and recommended as a plan or guide to improved and orderly growth. The proposal was in effect an attempt to provide the citizens of Wilson with a framework to be used as a guide within which further studies and plans of a more detailed nature could be prepared.

The Central Proposal does not furnish a blue print, because blue prints imply a situation which is static and unchanging. A city is a complex mechanism which is undergoing constant change not only of choice but of necessity to maintain its own economic and social vitality. Growth, hence change, must be accepted as an ever present situation for which the citizens, merchants and City Officials must accept the responsibility if Wilson is to thrive and reach its total potential. Competition from Wilson's own fringe area and the neighboring cities of the Coastal Plain will not allow downtown Wilson to rest on its past economic success. If Wilson is to survive this competition, a thriving and dynamic central area will be essential to the economic well-being of the entire community of Wilson.

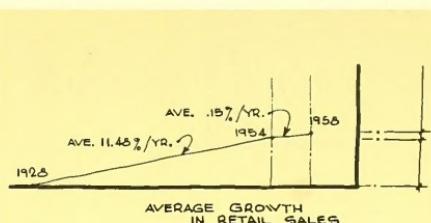
## DELINEATION OF AREA

The first question which the plan sought to answer was the size of the area and sub-areas

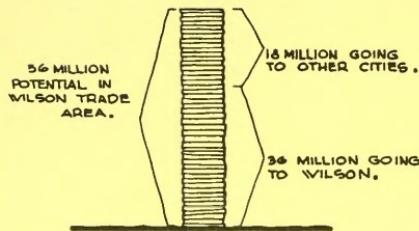
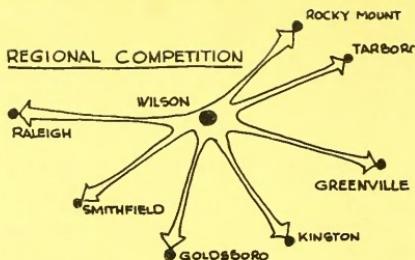
which were to be studied. The Central Downtown Area as delineated contained 172 acres and was bounded by Burton Street in the west, Hines Street in the south, Pender Street in the east and Lee Street in the north. Within this larger area, a twelve city block area of a more compact nature constitutes what is called the commercial "core" of the city. This core is bounded by Pine Street in the west, Kenan and South streets in the south, Green Street in the north and the railroad tracks in the east. It will be within this core area that this present study shall devote most of its attention.

## TRADE AREA

The primary economic factors which were derived pointed to several situations which needed immediate attention. The Census of Retail Trade indicated that Wilson had enjoyed an average growth in retail sales of 11.48 percent per year from 1928 to 1954. However, during the period from 1954 to 1958 the growth in retail sales had decreased to .15 percent per year. Although this is a much shorter time period to consider and during 1958 the nation suffered a mild recession, the obvious decrease in retail sales must be recognized.



From an estimated potential retail trade of 56 million dollars in the Wilson trade area only 38 million dollars was being realized. This leaves a substantial 18 million dollars which Wilson needs to attract. These figures tend to point up two facts. First, Wilson is feeling the effects of the competition which the surrounding cities are bringing to bear in merchandising. Second, definite steps must be taken to rejuvenate the Central Business District in order to meet competition and the new markets of the future.

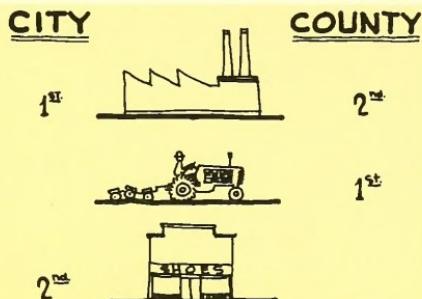
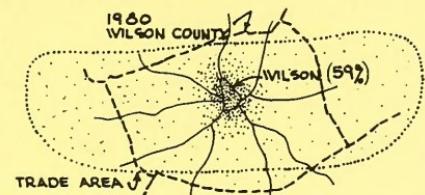
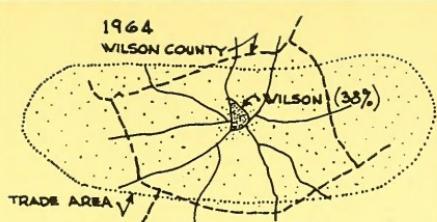


#### POPULATION

A projection of the population of Wilson based on Census figures indicates the City of Wilson has been increasing at a relatively steady rate and by 1980 shall have reached approximately 35,000 persons, an increase of about 6,000 over the 1960 population. If existing trends continue the City is expected to increase from 38 percent of the trade area in 1960 to approximately 59 percent in 1980. This means a larger concentration of people in and around Wilson which will directly affect its economic potential.

#### EMPLOYMENT

By the same token as population increases, employment is expected to increase. Agriculture, the largest single employer in Wilson County, has been gradually declining and manufacturing has been gaining substantially. Manufacturing within the City is the largest employer, with retail trade next largest.



## PURPOSE

The basic goal for the Central Area Proposal was stated as "...the creation of a dynamic and efficient center of commercial and community activities, which would serve as the social and economic center of the region and would contribute to the general economic well-being of the entire community."

## GOALS

The underlying principles as well as the entire Central Area Proposal that will be presented can be based on five clear cut goals listed below. The ultimate success or failure of the proposal will lie with the people of Wilson, their determination and willingness to cooperate.

"A central area, which would be within quick and easy reach of its entire trade area.

An efficient traffic circulation system which would be relatively free of conflicts between pedestrians, automobile and service vehicles.

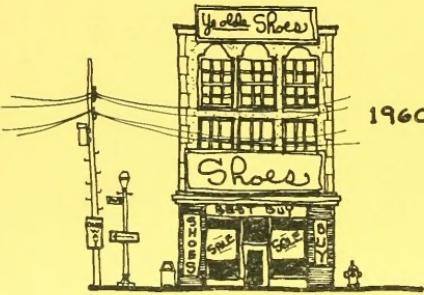
An effective functional grouping of different types of activities so that each business is carried out as efficiently and as quickly as possible.

Preservation of a compact central area where everything is within a pleasant walking distance.

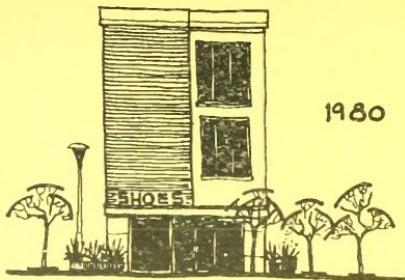
An improved appearance for Wilson's central area where architecture and landscape, sun and shadow, water and fountains would all play their role."



1920



1960



1980

The reasons for the statements of "Purpose" and the list of "Goals" are many and interrelated, but two stand out as the basic and underlying problems: the physical decay and the automobile.

#### PHYSICAL DECAY AND APPEARANCE

Physical decay in the core area pretty much speaks for itself. The City was laid out decades ago and during the passing years has seen many unexpected changes. The buildings have aged, many going without repairs, until today this decay, "...has resulted into a generally unattractive central area. The architecture is mostly unimaginative. Streets present a dismal view with cluttered overhanging signs, billboards, telephone wires, sidewalk awnings, etc. There has been little renovation of old structures and landscaping is virtually nonexistent." This physical deterioration is causing merchants and businessmen to invest less and less in the central area, which in turn affects the quality of goods sold, which again affects Wilson's ability to successfully compete with surrounding cities. Wilson is at present registering a decline in retail establishments and may continue to do so unless the existing situation is altered. The City is well located within the Coastal Plain and it is only through initiative and enterprise that this position can be used to advantage in order to halt this decline.



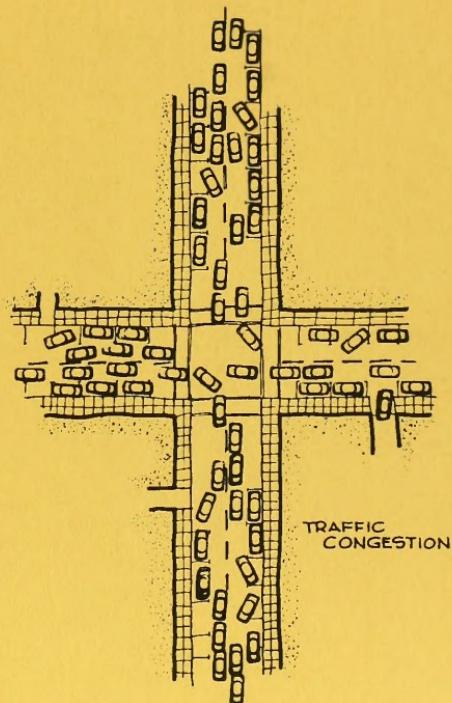
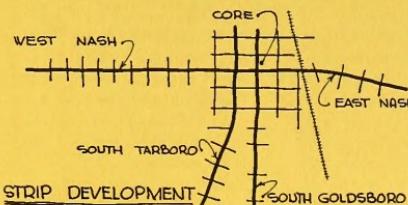
## AUTOMOBILE

The increased use of the automobile within the Central Area has become one of its major problems. The constant flow of more and more vehicles into the Central Area causes congestion and delay which results in an attitude of hostility toward the area by motorists. Customers are inconvenienced as they drive about seeking a place to park within short walking distance of the shopping district.

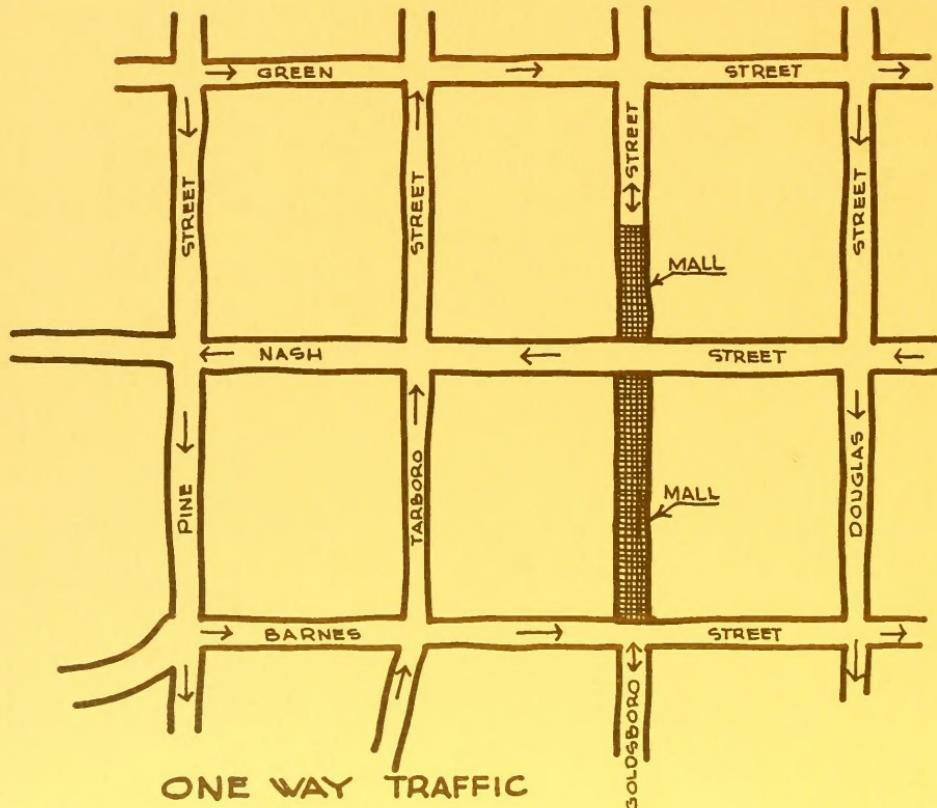
The automobile is changing the scale of the City from pedestrian to vehicular. The central area, if not stopped, will soon begin to diffuse and stretch out into an unplanned strip development along the major traffic routes.

Wilson can see major evidence of this as development begins to move down West Nash Street and South Tarboro Street. This strip development is not a physical necessity since retail space is available, but it is available in unattractive buildings and surroundings which cannot hope to compete with newer and better designed developments. The shortage of parking in the central area is now reinforced by the appearance of a shopping center on the fringe area of the City.

It is no surprise then that one of the first recommendations made by the Central Area Proposal was that a detailed parking and thoroughfare study should be prepared.



# PARKING AND TRAFFIC CIRCULATION PLAN



ONE WAY TRAFFIC  
PLAN

SIX BLOCKS OF CORE AREA

A Parking and Traffic Circulation Plan for the central area was conducted by the consulting firm of Wilbur Smith and Associates, traffic engineers. Extensive on the site interviews and traffic counts were conducted in order to determine major patterns, routes, destinations and other information necessary to plan for the maximum utilization of the existing and future street system. The parking study was conducted at the same time and also included interviews, meter type and location counts, on-street parking counts, turnover rate of spaces and other related information. This information was thoroughly analyzed and recommendations were prepared taking into consideration the proposed malls and other elements of the Central Area Proposal.

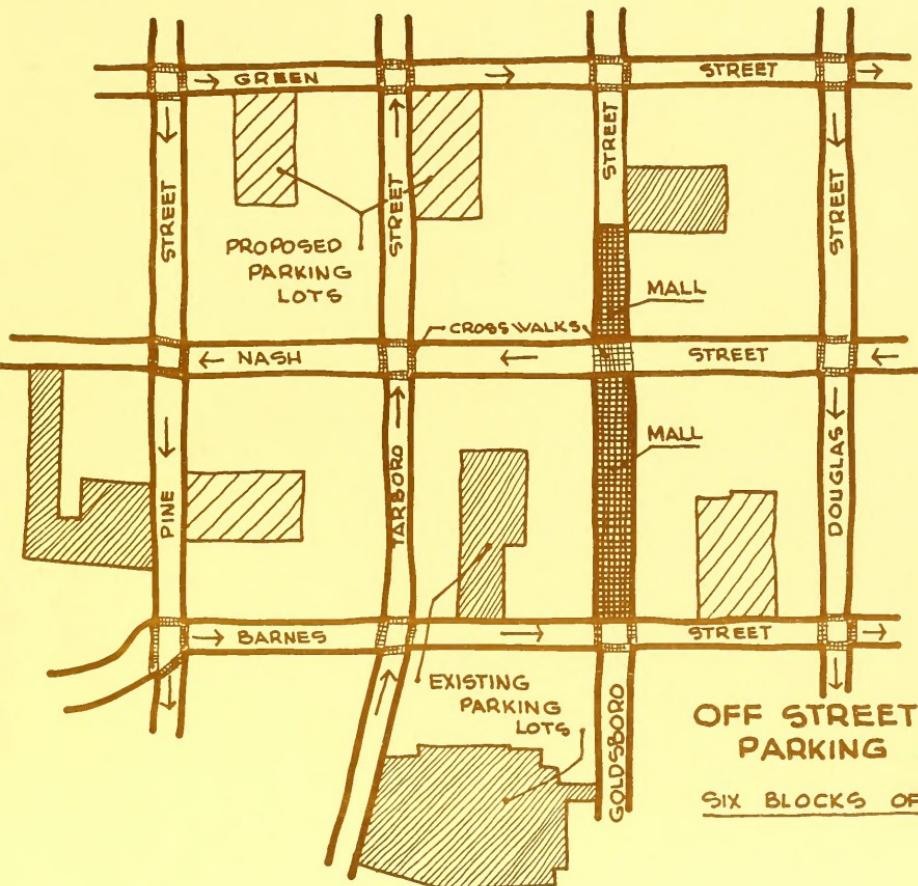
It is not the place to restate the entire traffic study, its proposals and their justifications in any amount of detail in this particular study, but it will be advantageous to very briefly review what was proposed. Justification was given for a system of paired "one-way" streets running north-south and east-west. Routes were established around the proposed mall on Goldsboro Street which would allow traffic to flow smoothly. The study recommended that Tarboro Street remain open until such time an alternate route for the north bound traffic on Tarboro Street could be found. At such time the proposed Tarboro Street-Mall section would be closed to vehicular traffic and turned over to pedestrian uses.



The 1974 parking requirements indicated the addition of six off-street parking lots on three blocks of Nash Street, one block of Tarboro Street and two blocks of Goldsboro Street. Even if the proposed off-street parking facilities are implemented there will be a projected shortage of approximately 250 to 300 spaces by 1974.

In the Central Area Proposal the figure stated for the number of parking spaces needed is higher than those quoted in the study by Wilbur Smith and Associates. This is due to several reasons. First, the Central Area Proposal used a ratio of 1:1 or one square foot of parking space to each square foot of retail space which is a general standard most often used in preliminary planning estimates. Shopping centers often have a 1:3, 1:4, or 1:5 parking ratio. Second, the Smith study uses a more conservative approach basing their figures on the existing demand and supply. And their projected 1974 figures are limited to the study area and not to potential growth. This system provides accurate information which can be used for justification to finance the needed land purchases, lot development, maintenance and insures a sound investment with a minimum of risk.

Each of these systems is a valid approach. One tending to overstate the spaces needed, but striving for an ideal or national standard for maximum growth potential while the other is trying to use only material gathered from the site and tending to underestimate the need, but presenting factual figures which substantiate their proposals and recommendations.



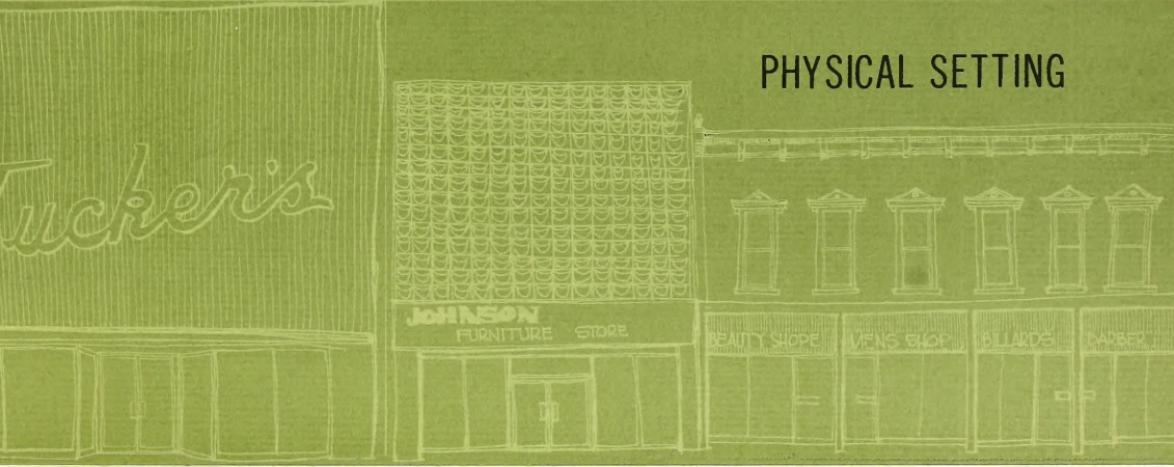
# OFF STREET PARKING PLAN

## SIX BLOCKS OF CORE AREA.



# INTRODUCTION

## PHYSICAL SETTING



## PHYSICAL SETTING



The deterioration of a central business district is not a sudden thing. It takes many years for a town to grow to any significant size. And it is during this long slow period of growth and the accumulation of hundreds of individual changes, each with its own particular effect on the central business district, that the chaotic appearance and character emerges.

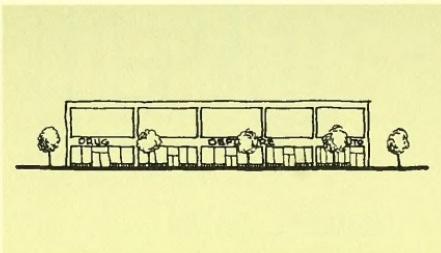
Often when a person lives and works in a town over a period of years he becomes less aware, less observant or less critical of his surroundings and their general appearance.

LOOK AT THE:

- upper stories which once built are seldom or ever cleaned or painted.
- fading signs which no longer serve their function.
- neon signs which compete to such an extent that they become a maze of gaudy, flashing, colored lights and shapes which nullify each other.
- canvas awnings that hang limp, faded and ragged.
- store windows which are so packed they appear to be for storage, rather than display.
- narrow sidewalks which press people between parking meters, cars, trash cans, light poles, store fronts and other people.
- a net-like entanglement of power and communications lines which obstruct every view.
- street signs and lights which confuse and befuddle the unknowing motorist with their ambiguity.

- the constant flow of traffic that seems to be everywhere with little refuge for the pedestrian.
- and finally the never ending monotony of it all with blocks and blocks of asphalt, concrete, signs and automobiles offering no relief, no diversion and little sense of pleasure at having entered the Central Business District.

In contrast the modern shopping center is desirable and successful because it offers what the central business district does not and at present cannot. Abundant and convenient parking; new stores with a close proximity to each other; pleasant surroundings and a pedestrian oriented circulation pattern. The central business district could have all these factors and needs them in order to serve as its original function and purpose as the center of the community both in civic matters and commercial trade. The replanning of a downtown area is a tremendous problem dealing with too many unknowns and variables to try to guarantee a totally perfect plan. Even with the best comprehensive plan the problems of implementation are all but overwhelming.



## SCALE

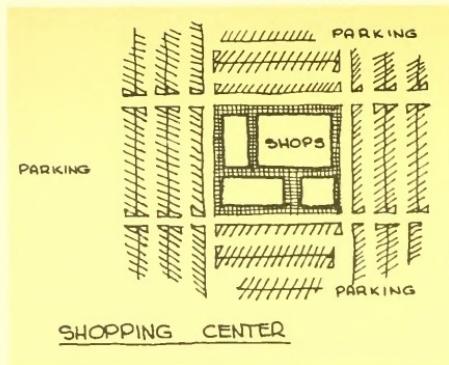
In a downtown area a uniformity of architecture similar to a shopping center would be impractical, undesirable and generally impossible. Buildings need not be identical or even similar, but they should relate to each other and to their environment in some conscious way. Stores in a shopping center derive their uniform appearance because they are built using a limited number of materials, completed in a short period of time, have an overall ultimate design plan and, most important, only a few people make the decisions.

In contrast the downtown area has taken many years to develop, has a great many different building materials, has countless individuals making the decisions and has followed no plan. A downtown area has infinitely more character than a shopping center, but few cities take advantage or exploit the opportunities available. Downtown must not only supply the necessities for shoppers, it must provide the amenities which

will change a shopping trip into a pleasant experience - enjoyable not only because of the merchandise bought, but because the trip itself was conducted within an agreeable and visually stimulating environment.

If an architect has been faithful to one particular style, when designing a building downtown, the chances are very strong that his building will be unrelated and contrast with most of its neighboring buildings. A successful building on the drawing board may well fail when it is constructed among buildings which have also come from isolated drawing boards or grown from utilitarian motives with little regard to any form of aesthetics. In a great many instances a business street will give the appearance of an architectural menagerie of styles wedging baroque in between Victorian and contemporary buildings but most often creating blocks of nondescript building styles which are the result of an inbreeding of styles.

In downtown Wilson, the appearance and relationship of existing streets and buildings have become such an integral part of an individual's daily habits and environment so that he is not able to evaluate it. If the width of Nash Street was suddenly doubled or reduced by one-half the effects would be a total change in both the scale and the character. The same principle would apply if the height of the present buildings was reduced by half. If all of the signs were removed or twice as many added the effect would be totally different. These examples point out the presence of an existing balance between all elements of the business district which will be affected by any change which the city or an individual store owner might choose to make. Each change within the central business district, must be viewed not as an individual change affecting only one particular building or street, but as an act that possibly affects the entire balance or scale of the downtown.





1.



2.



½



# BUILDING FACADES

BASIC PRINCIPLES

PARAPET WALLS

UPPER FLOORS

STORE FRONT SIGNS

CANOPIES

PEDESTRIAN LEVEL

SECOND STORY ENTRANCES



# BASIC PRINCIPLES



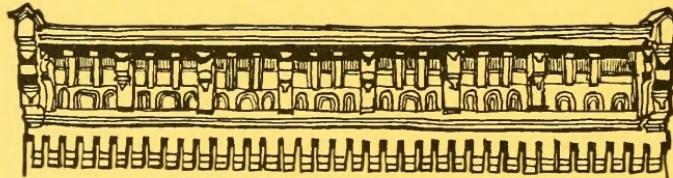
This study will propose some basic principles of design which can be applied and used as a guide. Not a guide to develop static form or one particular style of architecture, but a guide to develop an evolving form. With this guide the city must strive to shape the downtown into an area of total activity which can include the many facets and programs of the community.

For reasons of time and expense and due to the fact that the ideas and principles discussed here are for the most part applicable to all of the business streets in Wilson and for that matter most towns of North Carolina, we cannot go into the redesign of every shop front in Wilson. We feel it is the responsibility of the individual shop owner to engage an architect to design his facade and that our role should be one of stating general principles which can be applied when these buildings are being built or renovated in order to give some unity and fundamental relationship to the overall appearance of the CBD. Therefore, with this frame of reference in mind we will use different structures as examples, but only because we believe the particular situation is a good example and representative of its problem or solution.

## APPROACH

An analysis of the different building facades revealed some basic relationships which were fundamental to most of the commercial structures in the central business district. After observation and discussion it was apparent that each building facade could be thought of as four component parts. The first part being the building's top edge or parapet wall line; the second, being the space which includes the upper story area; the third, is that in which the canopy and sign are located and finally the fourth, is the sidewalk elevation or pedestrian level.

# PARAPET WALLS

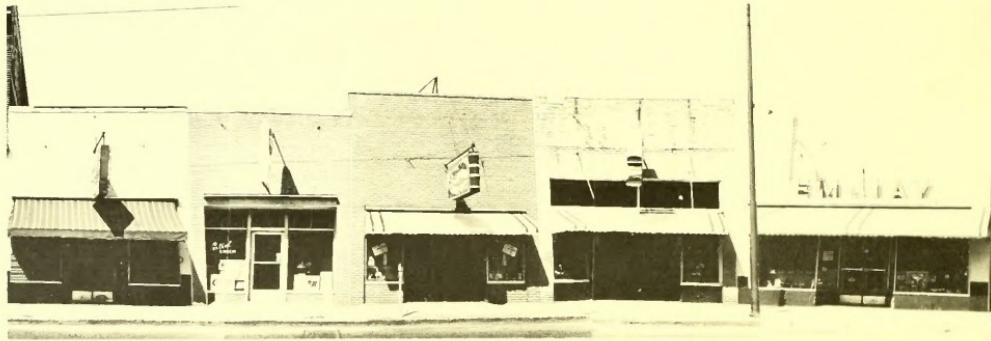


When observing an entire block the top-most line of the buildings runs from store to store at a variety of heights. It will vary as little as one course of brick or as much as several full stories. This variation distracts noticeably from the appearance of the block so that it must be considered a distinct design element.

The variation of one or more full stories may give pleasant contrast both to the street level and to the adjacent buildings. The difference is immediately apparent and there is no awkward instances of trying to decide whether two building lines are even or not. Unfortunately in many cases the builder or designer seems to split the differences between his neighbors heights only to add to the general disorder.

The varying skyline of the towers of New York City are successful due to their great height and extreme contrast to the many other smaller buildings which form a backdrop and are less distinguishable. The skylines of much smaller towns fail on this same principle. The wall varies a great many times, but at no particular height advantage either to the physical structure or to the aesthetics of the facade. The improvement of the parapet wall lines may seem minor, but improvements of this sort should be kept in mind and eventually corrected with as much thought and sensitivity as any other part of the facade.

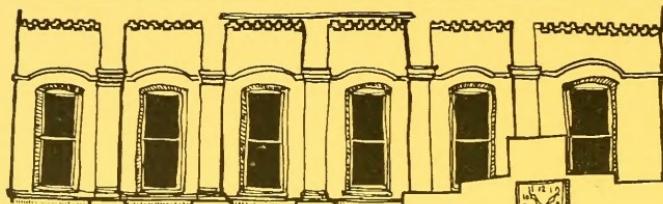
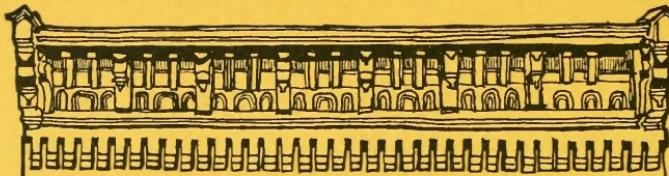
The principles stated in this chapter apply to buildings of one, two, or three stories and not applicable to taller structures.



### PRINCIPLES FOR THE IMPROVEMENT OF PARAPET LINES

1. A GREAT MANY PARAPET WALLS WHICH ARE VERY CLOSE TO BEING AT ONE LEVEL IN HEIGHT SHOULD BE EVENED. THIS WOULD BE ESPECIALLY TRUE ON ONE STORY STRUCTURES. BUILDING FAÇADES WHICH HAVE A PARAPET WALL LINE WHICH VARIES LESS THAN ONE-FOURTH THE HEIGHT OF THE BUILDING SHOULD BE CORRECTED SO IT MAKES AN EVEN LINE.
2. BUILDING FAÇADES WHICH HAVE A PARAPET WALL LINE WHICH VARIES MORE THAN ONE-FOURTH OF THE HEIGHT OF THE BUILDING SHOULD BE ACCENTUATED INTO A DESIGN ELEMENT.
3. BUILDINGS WHICH WILL NOT ACCOMMODATE ANY CHANGE, DUE TO THEIR ARCHITECTURAL DESIGN WILL HAVE TO BE LEFT AS THEY ARE STRUCTURALLY UNLESS THE ENTIRE FAÇADE IS CHANGED. THE PARAPET LINE OF THESE BUILDINGS MIGHT BE CLEANED, PAINTED OR SAND FINISHED, THEREBY GIVING IT A NEW EMPHASIS.

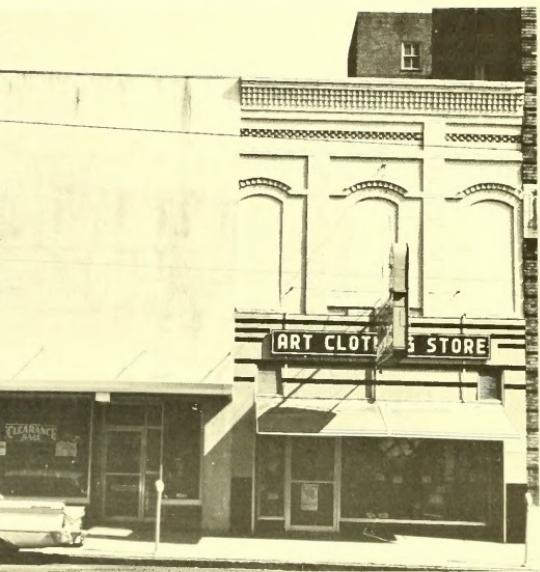
# UPPER FLOORS



Directly below the parapet line and extending down to the sign or canopy line we find the upper floor area. The upper floor area exists as a sort of "no mans land." The merchant has long since abandoned the use and maintenance of these areas in favor of the lower levels. Although, a few are used for offices most are used for the storage of merchandise.

The upper floor area of a building facade may consist of a wall of brick, metal, windows, any combination of these, or half a dozen other materials. Where windows have been used they have been "punched" in the walls at regular intervals. This method of design has created second and third story windows which vary only six inches to a foot from each other in size and location, creating visual irritation.

The upper stories of buildings within a block should be a backdrop for the pedestrian level and therefore be de-emphasized. Even if used for offices modern construction methods provide numerous ways of securing light rather than merely punching in windows here and there. This de-emphasization is necessary for two reasons. First there is a need to simplify the appearance of building fronts in the central business district in order to create a more orderly and less chaotic appearance. And second, by reducing the visual confusion of the upper stories additional emphasis is placed on the first floors where pedestrians and customers walk.

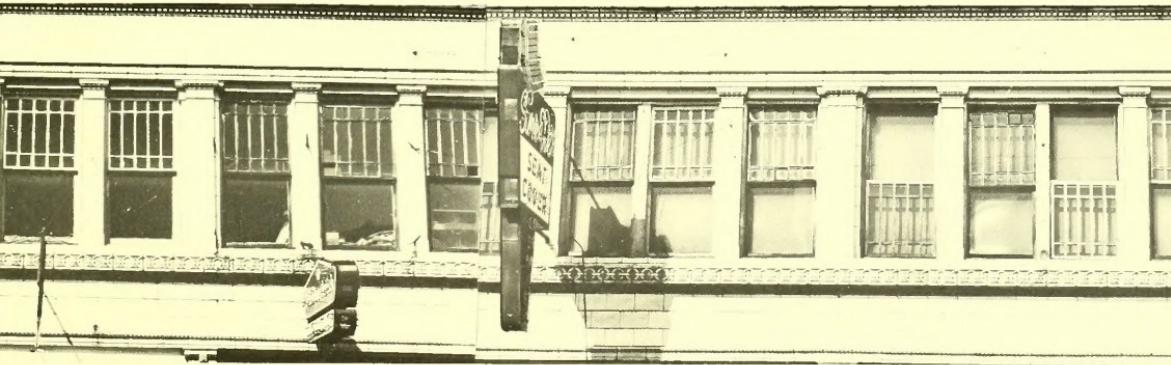


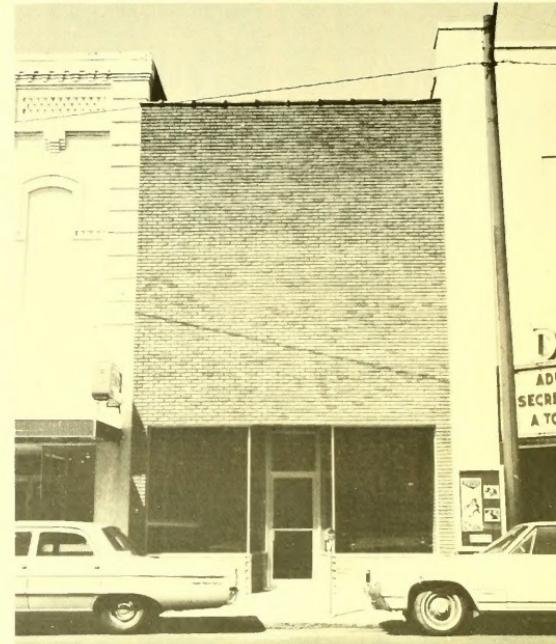
The choice of materials and design for improvements to store facades is very wide and will depend to what extent the owner wishes to refront. The simplest improvement which would benefit most structures with the least amount of money invested is painting or cleaning including the removal of unnecessary objects. This alone would simplify and brighten the upper floor area and thus improve the general appearance of the CBD.

Many buildings with nondescript or awkward architectural character should be painted with light or pastel colors which would tend to de-emphasize its character while giving more attention to the color itself. In order to bring out or accent the architectural details of a building such as shutters, eaves, or cornices, these should be painted in a darker tone of the color used.

Other situations will require more extensive work in order to improve the general appearance of the upper floors such as a metal screen over an existing facade to reconstructing the entire facade. Whatever the choice, the key-note idea when considering any refronting in the CBD should be restraint and simplicity.



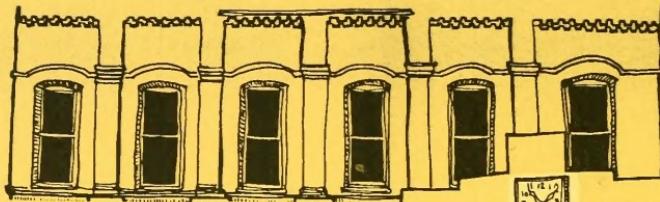
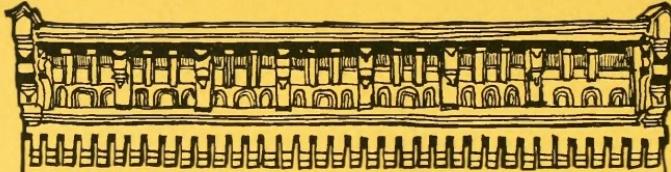




#### PRINCIPLES FOR THE IMPROVEMENTS OF UPPER FLOORS

1. THE ENTIRE BUILDING FACEAOE SHOULD BE TREATED AS ONE OESIGN ELEMENT RATHER THAN EACH FLOOR HAVING ITS OWN TREATMENT.
2. REMOVE UNNECESSARY AND REDUNOANT OBJECTS HANGING OR ATTACHEO TO THE UPPER FLOORS: OLD SIGNS, OILAPIOATED AWNINGS, ETC.....
3. DE-EMPHASIZE THE UPPER STORIES BY PAINTING WITH LIGHT PASTEL COLORS OR CLEANING EXISTING MATERIALS.
4. IF EXTENSIVE REMOOEELING IS TO OCCUR, CONSIDERATION MUST BE GIVEN TO THE OVERALL EFFECT ON THE EXISTING STRUC-TURES IN THE ENTIRE BLOCK AND STREET SCENE AS TO SCALE, LOCATIONS OF SIGNS, COLORS AND APPEARANCE TO PEDESTRIAN AND VEHICULAR TRAFFIC.

# STORE FRONT SIGNS



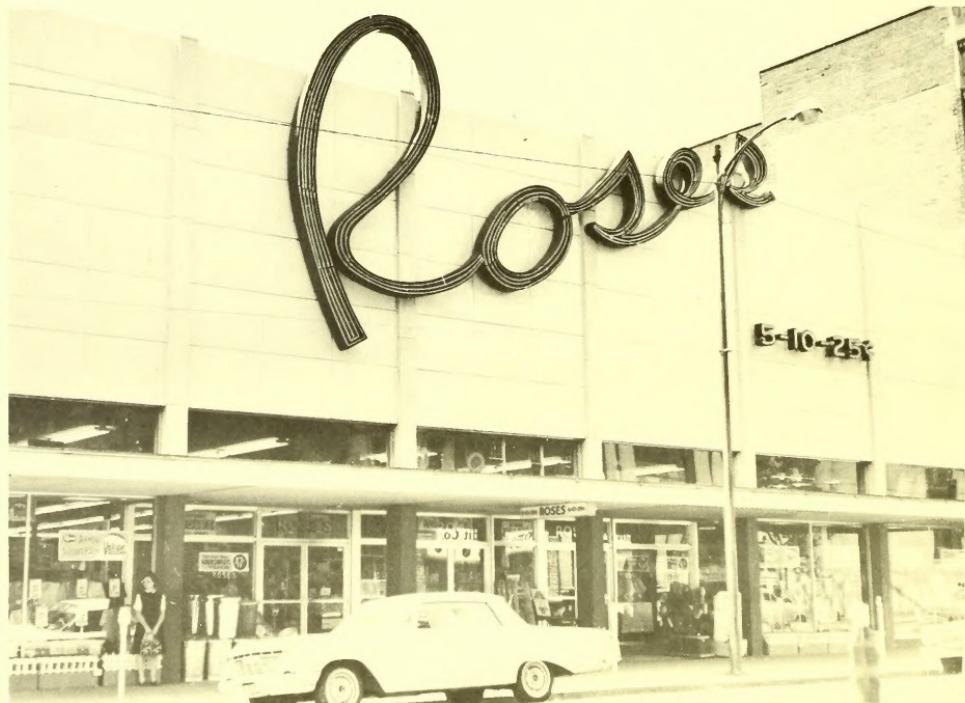
During the last fifty years the economic use of electricity and development of modern materials has created a revolution in advertising signs. Unfortunately, this progress has not always coincided with beauty or with an attractive appearance. Modern materials have created the opportunity of making signs larger and more durable while electricity has made them legible at night in an often wonderland type of atmosphere.

Signs should be an integral part of store front design and yet in most instances during the period that most downtown structures were built little or no consideration was given to the placement of signs or advertisements. Consequently, most signs are just as they appear - an afterthought - which were tacked on at a later date. Within any one block hangs every imaginable kind of sign located on different areas of the store front. These signs are of different size and shape and display every type and combination of letter style and color.

Analyzing signs in several blocks of downtown Wilson was necessary to determine whether they were used intelligently in relation to the scale of store fronts, and whether their location on the store front had a relationship to the pedestrian viewer and to the design of the building.

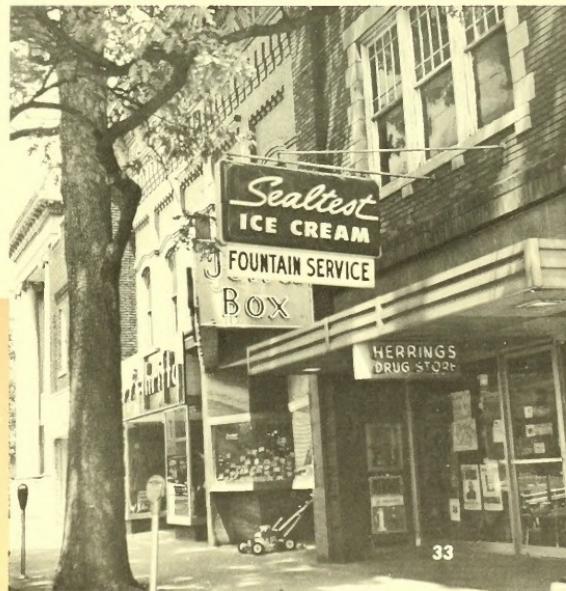
Roses' store front is basically a strong horizontal - vertical design. However, Roses' trade name sign is executed in a bold script and is placed on a diagonal line which does not relate to the store front's strong horizontal - vertical line. The letter "R" is approximately sixteen feet high and is far out of scale in relation to the

rest of the letters in the sign. A woman standing in front of the store is dwarfed by the overpowering scale of this sign. One could conclude that this sign has not been used intelligently in relation to the building on which it is located. In other words, the sign is illogical and out of context with the background on which it is placed.





How much repetition is necessary in order to inform the public that this is the Theater Soda Shop? Do these signs which project above this small shop not detract from the appearance of the shop and the area in general? Do they not add to the visual clutter that exists on this street? Would one well-designed sign which incorporates all of the pertinent information not be sufficient?



Is the Sealtest ice cream sign more important than the name of the drug store? Is it possible that ice cream is the most important item sold here? The signs posted on the windows detract further from the name of this drug store. The relationship of the overhanging sign to the store front does not add anything except clutter.

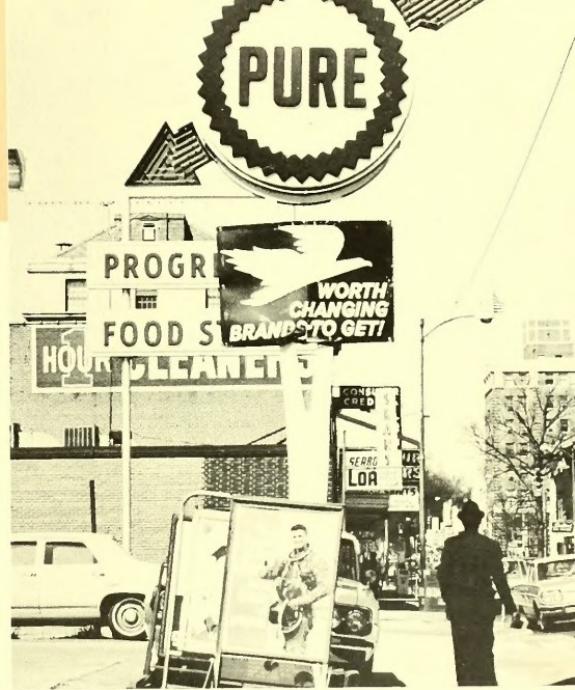
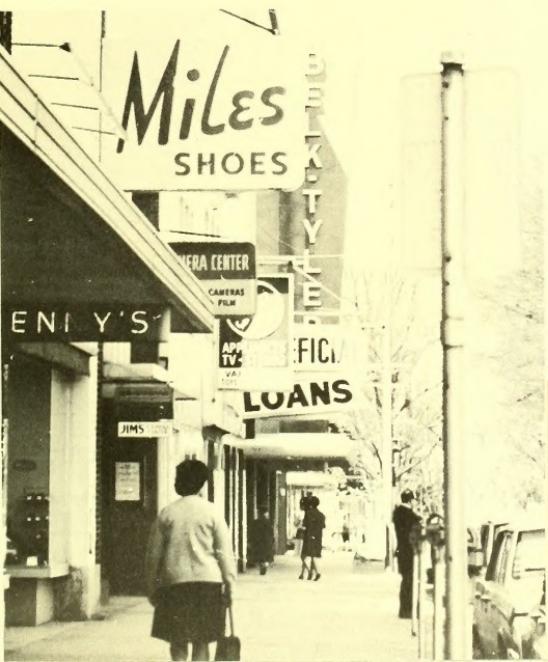


These signs plastered on the side of this building are not very meaningful. Where does one wait while "photos" are being made? Where does one see Mrs. Taylor? Visually these signs mar the building and, quite frankly, do not convey enough information to justify their existence.

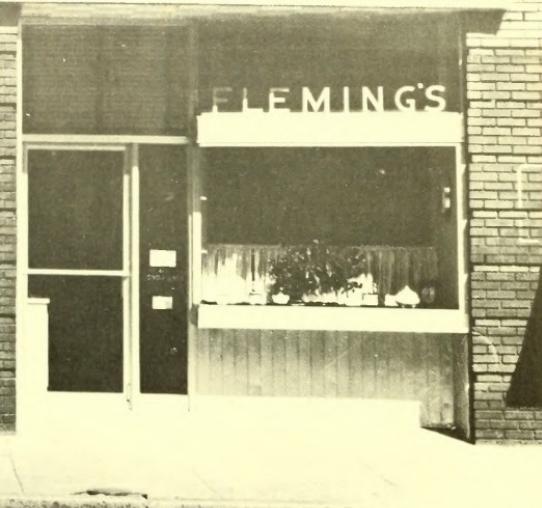


The relationship between the size of letter and the surface to which the letter is to be fastened should be carefully worked out. In this case, the letters are tall in relation to the size of the sign. The combination of italics and vertical letters does not look well on this fascia sign.

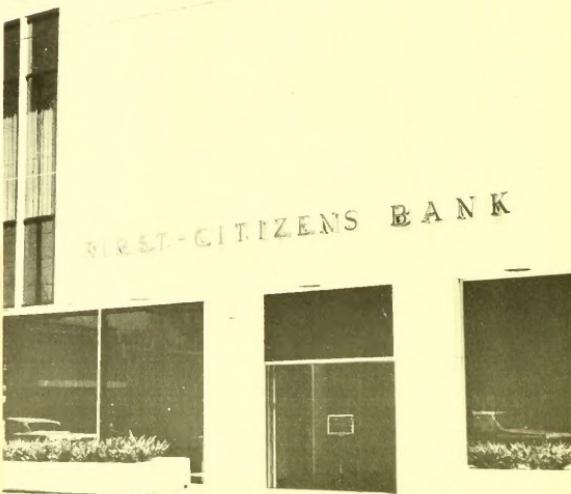
When overhanging signs are too numerous and are hung too close together, it becomes difficult to read them.



The Miles shoe sign is too big and the lettering is of poor design. The Beneficial Loan sign also fits into this category. Both look amateurish and "home-made."



Denny's and Fleming's store front and signs represent a pleasant departure from the run-of-the-mill conglomeration which is prevalent on Nash Street.



The First Citizens' sign relates nicely as an architectural detail to the building on which it is located. The choice of type and color presents a good visual relationship.

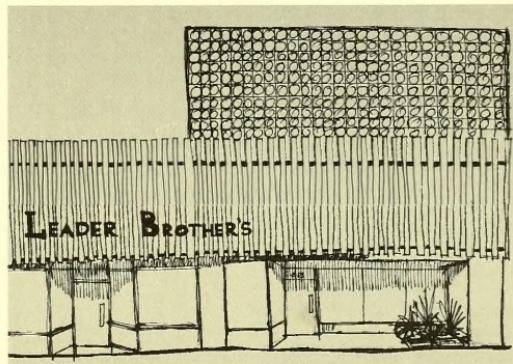
There are five elements which must be considered in the design of any sign.

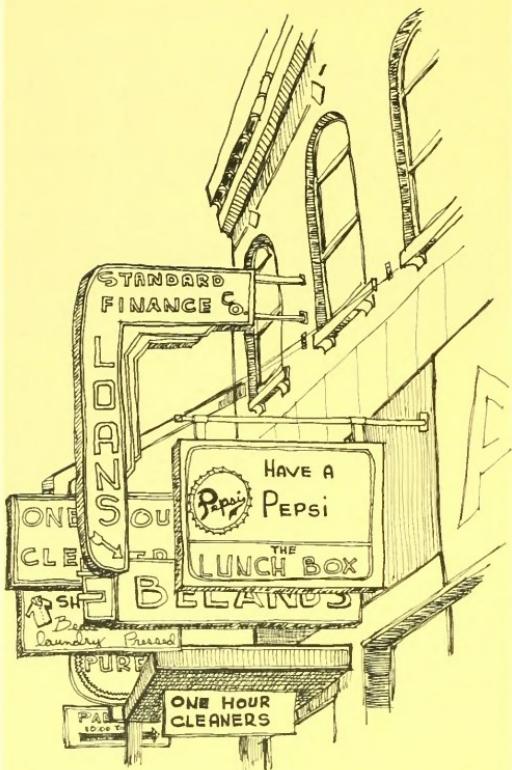
1. Location or placement
2. Size and shape
3. Letter styles
4. Letter and background color
5. Materials

Each of these elements or components are interrelated and so interdependent in concept that should one element be violated the total overall effectiveness of a sign is lost. In order to achieve an aesthetically pleasing sign format there has to be a proper relationship between these five elements. This section will consider the size and location of signs on store fronts, the next chapter will consider the actual letter types, materials and colors used on signs.

## LOCATION OR PLACEMENT

There are two different kinds of signs; those which are flat against a building and those which protrude out from the store front. These sign types may be hung in several different areas. Large signs are generally located on the upper floor area of a store front, the great majority of the signs are hung along a fascia board between the pedestrian level and upper floors and small identifying signs are located under canopies on the pedestrian level.





When signs exist in great abundance they destroy the very purpose for which they were constructed, for regardless of whether they are protruding or flat against the building, actually or visually, one overlaps the other until there is no vantage point from which they can be read. Signs may be most effective when they are limited, by controlling their spacing and arrangement at different intervals along a store front.

#### SIZE AND SHAPE

The size and shape of a sign should not be determined solely by the size of an adjoining sign as one shop owner tries to outdo his neighbor with a larger and brighter sign. This kind of competitive reasoning has led to the visual clutter and confusion which presently exists. The size and shape of a business sign should be related to the building size and to the fascia strip on which it is placed. The size and shape of signs should be controlled by an ordinance which would prohibit sign dimensions to exceed certain limits.

If the visual appearance of signs in Wilson's central business district is to complement it's building fronts then the following principles should be followed.

## PRINCIPLES FOR THE IMPROVEMENT OF SIGNS

1. EACH ESTABLISHMENT SHOULD HAVE ONLY ONE NAME SIGN AND NO PRODUCT ADVERTISEMENT.
2. WHEN A SIGN IS NOT AN INTEGRAL PART OF A STORE FRONT THE MAXIMUM SQUARE FOOTAGE SHOULD BE LIMITED TO THREE TIMES THE LINEAL FEET OF THE BUILDING FRONTAGE.
3. WHEN A SIGN IS AN INTEGRAL PART OF A STORE FRONT THE MAXIMUM SIZE OF THE ACTUAL SPACE COVERED BY LETTERING SHOULD BE LIMITED TO ONE AND ONE-HALF TIMES THE LINEAL FEET OF THE BUILDING FRONTAGE.
4. NO SIGN OR LETTERING SHOULD PROJECT ABOVE THE BUILDINGS PARAPET WALL OR INTO THE PEDESTRIAN LEVEL.
5. PROJECTING SIGNS SHOULD BE LIMITED TO 42 INCHES FROM THE FACE OF THE BUILDING, A MINIMUM OF 12 FEET FROM THE SIDEWALK AND THE MAXIMUM AREA ALLOWED SHOULD BE LIMITED TO TWO TIMES THE LINEAL FEET OF BUILDING FRONTAGE.
6. NO SIGN SHOULD BE PAINTED OR PASTED DIRECTLY UPON ANY WALL.

# CANOPIES



Canopies provide shelter and relief from the weather for a merchant's customers and at the same time gives the customer a sense of being partially in the shop while standing on the sidewalk and shades the store and displayed merchandise.

### INDIVIDUAL CANOPIES

Canopies vary in size, width, height, and material and style from the heavy marquees of the theaters with their lighted background and plastic letters to the weather worn canvas awnings with their faded stripes and frayed edges. A large store may have an imposing steel or concrete canopy with built-in lighting, signs, and music while his neighbor may be content with a residential style canvas or aluminum awning.

The variety which occurs within a city block can be extreme indeed, but between these extremes is the "typical" aluminum wall supported awning projecting from six to ten feet over the sidewalk. These have been used because of the low cost, ease of erection and lack of required maintenance. Unfortunately, this type of canopy has many variations and is often hung at different levels along adjoining stores.

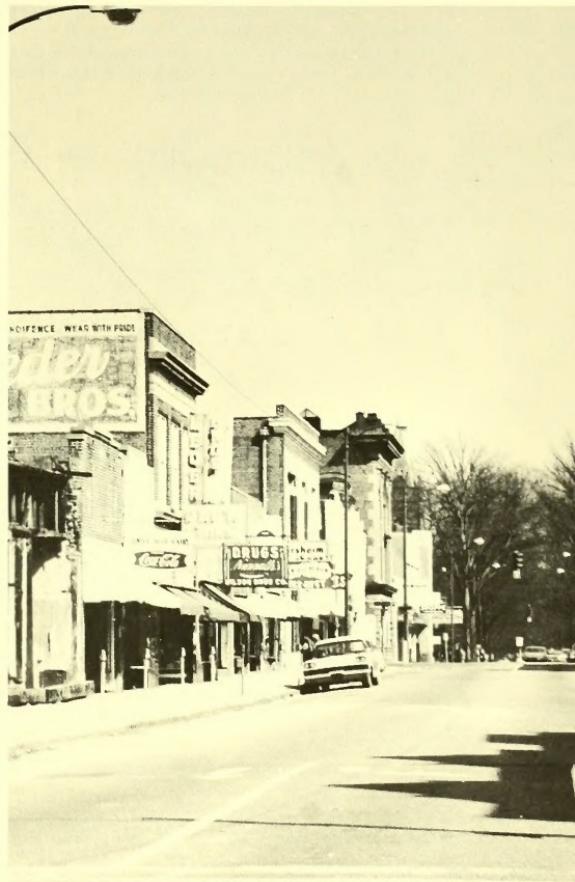


## UNIFIED CANOPIES

Canopies which run the entire length of a block give stores at the pedestrian level a sense of unity. This element of unification simplifies much of the clutter of today's business district and relates a number of diverse store fronts within the same block. By using a block length canopy the customer or pedestrian is sheltered at all times and more important the ceiling overhead brings the shop fronts down to a scale which is more human and similar to inside space. Large signs would be removed and replaced by smaller pedestrian oriented signs under the canopy which would not detract from the blocks overall appearance and would be far easier for pedestrians to identify.

The unified canopy cannot be an individual project. In order that the system succeed it will be necessary that an overall plan be drawn up by qualified professional people who will see to it that the system is installed to the best advantage. If a block length canopy is constructed by individual negotiations with each store owner the final results would hardly be worth the effort. It would only be through group cooperation and a planned design for a block length canopy that any significant results could be achieved.

Canopies are, of course, no cure-all for any downtown area; a poorly designed or installed canopy just complicates the existing situation that much more. In fact it may well be determined that other items such as landscaping, sidewalk widening, or any number of other projects are more desperately needed. If a need is determined and the business district is suitable for a unified canopy a qualified professional architect should be contacted.



Many canopies are too expensive and others are eliminated due to their light structural characteristics and inability to stand-up against wind and weather. Another important consideration which

affects the cost is the contractors familiarity of materials and methods of construction. This will make a great deal of difference not only in the costs, but in the finished product.



## AWNINGS

As we look at canvas awnings we see perhaps the oldest form of covering used in commercial trade. Merchants have used awnings for many years but new materials and dyes offer a whole new range of fabrics and many patterns and colors which will last as long as five to ten years with proper

maintenance. Flexibility of canvas both in design and color leaves the possibilities limited only by the designers imagination. Festive, almost fair like atmospheres can be created or very formal and sedate appearances can be set depending on what is desired. After several years awnings may be replaced with a new and different color, thereby, giving the store front a new and fresh appearance.

## PRINCIPLES FOR IMPROVING THE CANOPY AREA

- A. IF A UNIFIED CANOPY ACROSS THE ENTIRE BLOCK IS USED:
  1. KEEP CANOPIES AS SIMPLE AS POSSIBLE BY USING ONLY A FEW MATERIALS AND COLORS.
  2. CONSTRUCT CANOPY AT A UNIFORM LEVEL ALONG THE ENTIRE BLOCK.
  3. INCORPORATE SMALL PEDESTRIAN ORIENTED SIGNS UNDER THE CANOPIES ALONG WITH LIGHTING AND SOUND.
  4. COMBINE ITEMS SUCH AS PARKING METERS AND DOWNSPOUTS INTO SUPPORT COLUMNS WHEN POSSIBLE.
  5. CONSULT WITH ARCHITECTS OR ENGINEERS AS TO THE TYPE AND FINAL APPEARANCE OF THE CANOPY.
  
- B. IF STORES PROVIDE THEIR OWN INDIVIDUAL CANOPIES:
  1. KEEP CANOPIES AS SIMPLE AS POSSIBLE BY USING ONLY A FEW MATERIALS AND COLORS.
  2. CANOPY SHOULD RELATE TO EXISTING CANOPIES AND STORE FRONTS AS TO HEIGHT, WIDTH, COLOR AND STYLE.

## PRINCIPLES FOR IMPROVING AWNINGS

1. USE SOLID COLORED CANVAS AS A RULE WITH A FEW PATTERNS OR STRIPES ALONG THE STREET FOR CONTRAST.
2. COORDINATE COLORS WITH THOSE OF THE OVERALL COLOR SCHEME FOR THE BUILDING AND BLOCK.
3. REPAIR OR REPLACE OLD OR FADED AWNINGS BEFORE THEY BECOME DILAPIDATED AND FURTHER DETRACT FROM THE STREET SCENE.

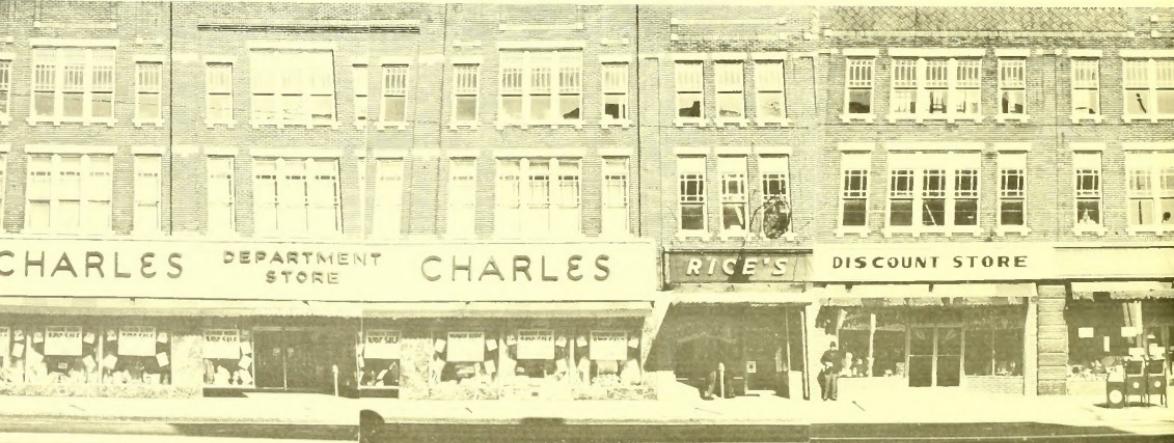
## PEDESTRIAN LEVEL

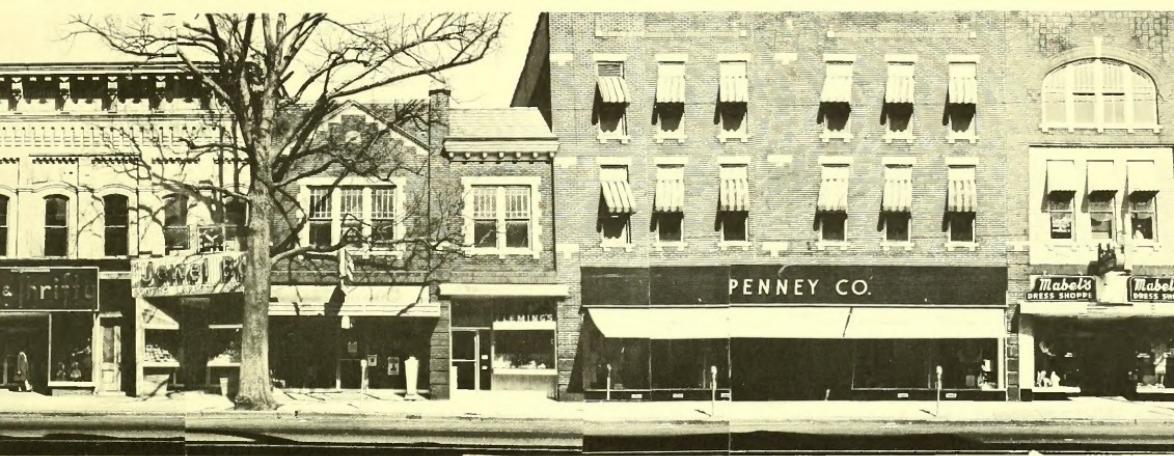


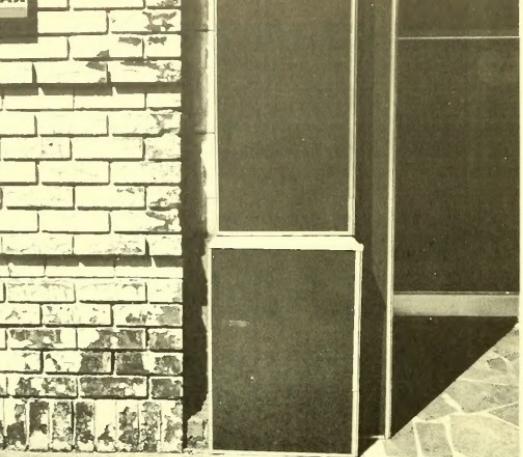
By far the most observed, most used, most renovated element of the central business district is the pedestrian level of store fronts. Within an entire block by far the greatest variety exists in this area between the canopy line and the sidewalk. It is here that the merchant attracts his customers, displays his merchandise and generally establishes the character of his store. Although, most store fronts have the same basic elements; a glass display area, supporting walls on the sides and under the display area and an entrance area each facade attempts to appear different. These attempts often result in either a very busy or a bland store front.

In contrast to other parts of the building the pedestrian level is an area where there is close visual association. People walk within reach so these areas should be designed at a more intimate scale in order not to offend the pedestrian, but invite him into the shop. The areas in front of and adjacent to the store fronts must provide additional space for pedestrians to stop and look without obstructing the sidewalk.

Store fronts, all too often, are too busy. Too many materials and textures are just as unpleasing as too many colors. In the block of Nash Street between Goldsboro Street and Douglas Street sixteen different building materials have been used; several types and colors of brick, marble, aluminum, glass, stone, artificial stone, steel, etc., and these materials reflect ten different colors.

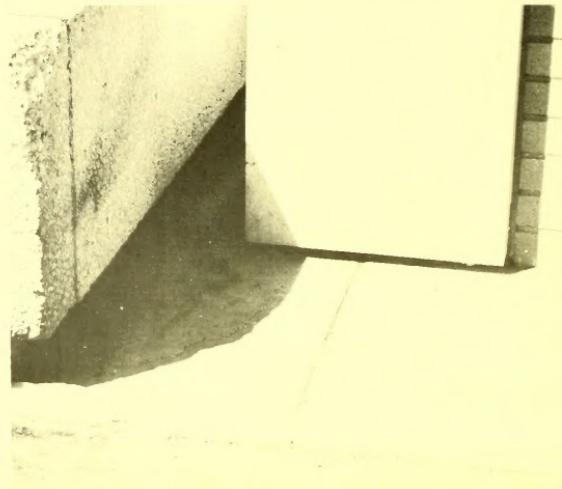
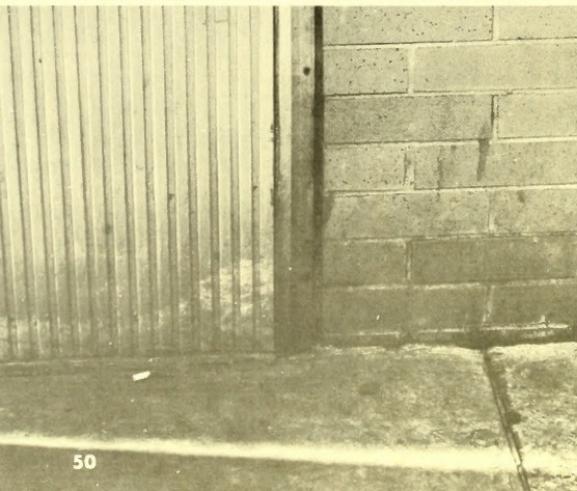






Materials are much like the individual character of people. Some work better together than others. Also materials, like people, lose much of their character and identity when grouped in large numbers together. Each material presents its own character by means of its mass, texture, and color. Therefore, it is easy to understand why several materials, each with its own characteristics, when used together indiscriminately, creates chaos rather than an organized appearance. Store fronts cannot be created with just any available material. Each material must be considered in regard to its individual characteristics, its effect on the adjacent materials and the manner in which it is to be used.

The choice of materials for refronting and renovating are unlimited. With so many choices it becomes extremely difficult to make a good decision. Architects are educated and experienced professionals fully qualified to make these choices.



## PRINCIPLES FOR THE IMPROVEMENT OF THE PEDESTRIAN LEVEL

1. AGAIN - SIMPLICITY IS FUNDAMENTAL TO MOST WELL DESIGNED STORE FRONTS.
2. SHOP FRONTS SHOULD BE RECESSED BACK FROM SIDEWALK TRAFFIC.
3. HIGHLY REFLECTIVE SURFACES AND MATERIALS ARE NOT AS DESIRABLE AS MAT FINISHED ONES. MATERIALS ON THE PEDESTRIAN LEVEL ARE VIEWED QUITE CLOSE AND SHOULD APPEAR AS "INTIMATE" OR "WARM" RATHER THAN "IMPERSONAL" OR "COOL".
4. ACCEPTING GLASS AS A GIVEN ELEMENT, NO MORE THAN TWO OTHER MATERIALS SHOULD BE USED ON ONE STORE FRONT AND THESE TWO MATERIALS SHOULD COMPLIMENT EACH OTHER IN FINISH, TEXTURE AND COLOR.
5. NO MORE THAN TWO DOMINANT COLORS SHOULD BE SELECTED AND USED WITH NEUTRAL COLORS ON THE PEDESTRIAN LEVEL.
6. MERCANDISE IN DISPLAY WINDOWS SHOULD BE KEPT AS SIMPLE AS POSSIBLE IN ORDER TO ELIMINATE A CLUTTERED APPEARANCE. SALE SIGNS SHOULD NOT BE REPEATED EVERY FEW FEET ON A WINDOW.

## SECOND STORY ENTRANCES



Another aspect of the pedestrian level which should be given careful consideration is the second floor entrance on the street level. Often it is quite hard to tell where a second floor entrance is located due to the overwhelming attention given to street level store fronts. When a

second floor has been vacant for some time its entrance is shabby in appearance and completely unkept. It would be well worth the owners time and money to give these second floor entrances some much needed repairs, and make an effort to give them an identity of their own which would be readily recognizable from the street.



#### PRINCIPLES FOR THE IMPROVEMENT OF SECOND STORY ENTRANCES

1. IF THE DOORWAY IS TO SERVE AS A PUBLIC ENTRANCE IT SHOULD BE AS DISTINCT AS ANY OTHER GROUND LEVEL BUSINESS ENTRY.
2. ENTRANCES WHICH ARE NO LONGER USED OR SERVE ONLY AS AN ACCESS TO STORAGE AREAS SHOULD BE REMOVED OR BE DEEMPHASIZED TO THE POINT THEY NO LONGER APPEAR AS PUBLIC ENTRANCES.



# SIGNS



# SIGNS

HARLES

DEPARTMENT  
STORE

CHARLES

LEDER  
BROTHERS INC. DEPARTMENT STORE

ENEFICIAL

LOANS

B  
E  
K  
T  
Y  
L  
E

DISCOUNT STORE

CHARLES DEPARTMENT STORE

E STEPHENS HARDWARE CO., INC.

-RAND-  
SHOES  
FOR MEN'S DAYS

DRAKE DRAKE  
ADULTS ONLY  
GIRL IN TROUBLE  
IN BACK STREET

LILES

CON  
CRI  
LOANS

BEL  
ON  
CLEANE

T'S SHIRTS

ONE HOUR  
CLEANERS

MOSS  
AND CO.  
MENS & BOYS  
STORE

Pepsi  
Have a  
Pepsi

The  
Delicatesser

SYLVIA

THEATRE  
SODA SH

In considering store fronts, the previous chapter analyzed the manner in which signs are located on buildings and their size and shape. This chapter will be primarily concerned with signs themselves: their color, and the kind of materials and letter styles used.

Advertising signs are one of the more dominant elements within any central business district. A sign serves to orient the public to specific stores and they proclaim a service offered. And although they all may be said to serve a specific purpose, when they are poorly designed, business advertising signs contribute to the general unattractive appearance of a central business district.

A survey of signs was conducted in several blocks which were considered representative of Wilson's central business district. In one block of 11 stores, there were 15 signs, 11 different color combinations, 5 different materials and each of the 15 signs had a different letter style and size. One sign had 3 different letter styles in 3 different sizes.

Colors used on signs are seldom related to those used on the store fronts or to adjacent signs. As a result, they create a diversity which increases the general clutter and unattractiveness within the central business district. Some of the painted signs on wooden backgrounds are fading and the paint is chipping which creates the impression of untidiness and a run-down appearance. Some of the painted letters are often formed and spaced poorly so that they assume an amateurish appearance. These are examples of how signs are prepared without due consideration to surrounding signs or to the three elements of which a sign is composed - their materials, letter styles and colors.

## MATERIALS

Outdoor business signs should be constructed of permanent and durable materials. In view of all the technological advances made in the development of sign materials and construction, there is no excuse for some of the signs which mar Wilson's downtown area. No business sign attached to a store front should be constructed out of a material which will not withstand the weather. Painted signs should never be used as a permanent sign in the central business district.

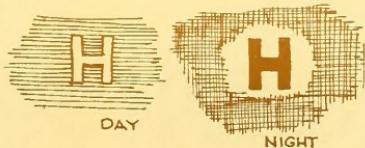
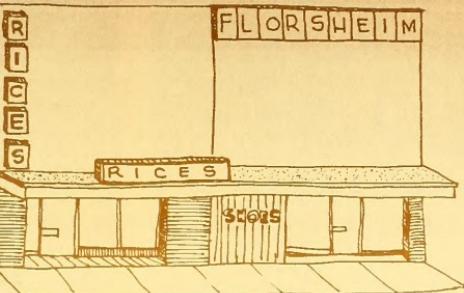
Plexiglas is a material of proven durability. This material is being used in shopping center signs in all parts of the country with much success. Plexiglas sign panels have a clear attractive appearance that is highly resistant to weather conditions. Interior illumination gives the signs more legibility at night than during daylight hours without annoying glare or unattractive appearance of exposed neon tubing. The illumination is provided by fluorescent tubing which can be completely enclosed and protected from the elements; thus, longer life, less servicing, and greater legibility can be insured. This material is obtainable in either a corrugated or flat surface (from 1/8" to 3/16" thick) in any translucent color. Letters are obtainable either in precut stock sizes or can be cut to specifications, and they are available in any color. Lettering is usually cut out of 1/8" thick plexiglas sheets and is permanently cemented to the sign panels. Plexiglas faced metal letters are also available which can be illuminated by neon tubing inside the letter.

This type of sign can be made with any combination of colors, any style of lettering, and any type of erection. They can be designed as single-face signs, which can be mounted flat against the

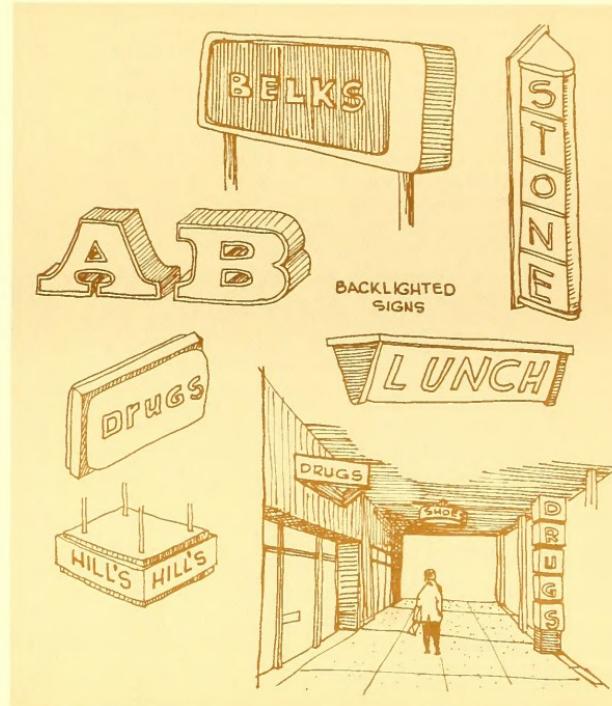
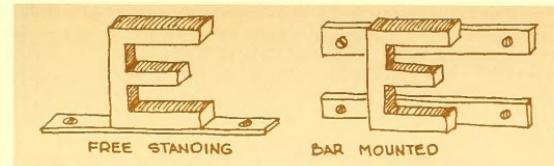
wall, or double-face signs which can be mounted free-standing (depending upon the case in point). The sign case can be fabricated of stainless steel, aluminum or enameled steel. For a double-face sign, complete with standard erection hardware with up to four lines of lettering, the price ranges from \$306 for a 12" x 36" sign to \$575 for a 48" x 72" sign. The price for a single-faced sign fastened flat against a wall would be approximately 15 percent less than the double-face sign.

The use of metal letters, both fabricated and casted, should be encouraged. The letters are available in aluminum, bronze, stainless steel, paint grip steel or porcelain. This type letter can be mounted flush with the wall, mounted away from the wall for a shadow effect and back-lighted or mounted free standing on a base-bar. These letters are available in any type style and in many finishes. The cast aluminum letters come in a ready-to-paint finish, a satin finish, a baked enameled finish, an alumilited finish and a gold anodized finish. Cast bronze letters come in an oxidized finish, a satin finish, a buffed and polished finish, a bronze and chrome plated finish.

With these various materials available in a price range within reach of the average store owner, there is no reason for installing a sign which will not weather the elements. In some cases, the initial investment of a sign constructed out of these permanent materials may be greater; however, in the long run, this type sign will save the store owner money, since "up-keep" is cut to the minimum.



BACKGROUND FOR CONTRAST

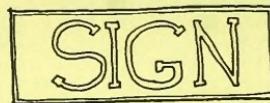


## LETTER STYLES

The choice of suitable type or letter styles should be governed by the nature and application of message to be conveyed. It should be appropriate in relation to other styles used in the area. Another important consideration in choice of a type would be the size or scale at which it is used. This would be determined by the size of the sign and the amount of copy to be used. To be more specific, on an average sign the lettering should not exceed half the height of the sign; and, preferably, it should be one-third of the height of the sign.

A script style is one of the most difficult to use, legibility wise and design wise. Script suggests a free flowing fluid line movement, which can easily be produced with a brush or pen; however, the difficulty arises when this style is executed in metal or some durable sign material. This, coupled with the fact that script is harder to read than vertical type, should limit its acceptability and use on advertising signs--logotypes and signatures are no exception.

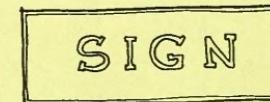
The combination of script and vertical type or the combination of italics and vertical type presents an inconsistency and incongruity which is not pleasing. There are very few exceptions in which script and italics have been used on a sign successfully.



3/4 SIGN  
TO  
1/4 SPACE



1/2 SIGN  
TO  
1/2 SPACE



1/3 SIGN  
TO  
2/3 SPACE

## Script Lettering

## Slant Lettering

## THIN LETTERING

## FAT LETTERING

Certain type styles which are quite legible and which work well with the architectural elements of store fronts and fascia strips possess a common denominator—simplicity of form. Some of the type styles which have proven to be functionally beautiful when used on business and advertising signs are listed below.

## **Caslon Bold**

## **Futura Demibold**

## **Garamond Bold**

## **Gothic, Franklin**

## **News Gothic**

## **News Gothic Bold**

## **GOTHIC, HEAVY COPPERPLATE**

## **MICROGRAMMA BOLD**

## **MICROGRAMMA BOLD EXTENDED**

## **ROMAN**

## **Roman Bold**

These type styles have been chosen on the basis of proportions and form—legibility and style, which would, in most cases, be appropriate to the nature and application of advertising signs. These type styles have the added distinction of having been perfected over a period of time and, for the most part, need no improvisation on the part of the local sign man.

## COLOR COMBINATIONS

**WRONG**

**WRONG**

**WRONG**

**WRONG**

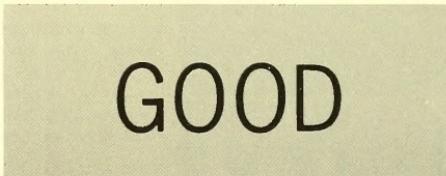
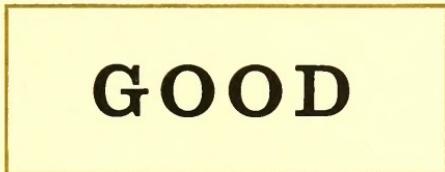
Color combinations affect the legibility of signs. Strong contrast between the color of the letter and the background on which the letter is placed makes a more legible sign. For instance, a black letter on a white background will project a message for a greater distance than a black letter on a green background. A red letter on a green background will not be at all legible due to the fact that when two complementary colors are used in close proximity, an optical illusion or a visual vibration is started. Each color vies for attention--first the background, and then the letter appears to move forward and backward which negates legibility. Even when red and green letters are combined and used on a white background, the resultant effect is not pleasant.

One other factor should be taken into consideration. Since traffic signal lights are red and green, a sign within this color range should not be allowed for the simple reason that it has a tendency to obscure and negate the significance of the more important traffic signals. Also, the overabundance of red and green signs in Wilson's central business district has a tendency to cheapen the appearance of the area. Why should these colors be so overworked, especially in view of the fact that there exists a wide range of color and color combinations from which to choose?

**WRONG**

**WRONG**

It has been ascertained that the proper color choice determines legibility. Some of the most effective combinations which have been used are as follows:



Color should be used with discernment. Strong and gaudy color should be avoided. Through proper choice and use of color the wide diversity of advertising signs in an area can be given a pleasing degree of unity, while at the same time, retain the essential degree of contrast needed in order to maintain the degree of legibility required for a sign which is to inform and project a message. For instance, if all colors used in a one-block area were placed side by side, they should look well together. This should be used as a ground rule governing the use of color in a given area. In this manner color can be used to enhance and unify a shopping area and still allow the individual shop owner to retain his identity.



R O S E S

VALUE  
VARIETY



As Ivan Chermayeff says in the book Sign Language, "The most satisfying results are achieved when all signs are as readable as suits their function, as consistent with one another as common sense will allow and as integrated with the architecture as good taste makes possible."

The following principles should be considered when decisions are being made to improve old signs or to build new signs in the central business district.

F I R S T - C I T I Z E N S   B A N K



## PRINCIPLES FOR THE IMPROVEMENT OF SIGNS

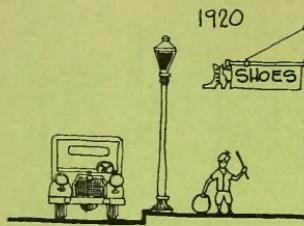
1. SIGNS ARE AN INTEGRAL PART OF THE STORE FRONT AND SHOULD BE DESIGNED BY PROFESSIONALS (NOT SIGN PAINTERS) TO COORDINATE WITH THE BUILDING FAÇADE AND GENERALLY WITH THE CENTRAL BUSINESS DISTRICT.
2. THE MERCHANTS AND PROPERTY OWNERS WITHIN AT LEAST ONE BLOCK AND POSSIBLY THE ENTIRE CENTRAL BUSINESS DISTRICT SHOULD ADOPT A LIMITED NUMBER OF LETTER STYLES, COLORS AND MATERIALS FROM WHICH INDIVIDUAL CHOICES MIGHT BE MADE.
3. THE CHOICE OF MATERIALS OUT OF WHICH SIGNS ARE TO BE CONSTRUCTED SHOULD BE DURABLE.
4. THE CHOICE OF TYPE OR LETTER STYLES SHOULD ACCENT A SIGN'S LEGIBILITY.
5. THE CHOICE OF COLORS USED ON ANY ONE SIGN SHOULD BE LIMITED TO TWO AND COORDINATED WITH THE GENERAL BUILDING COLOR SCHEME.



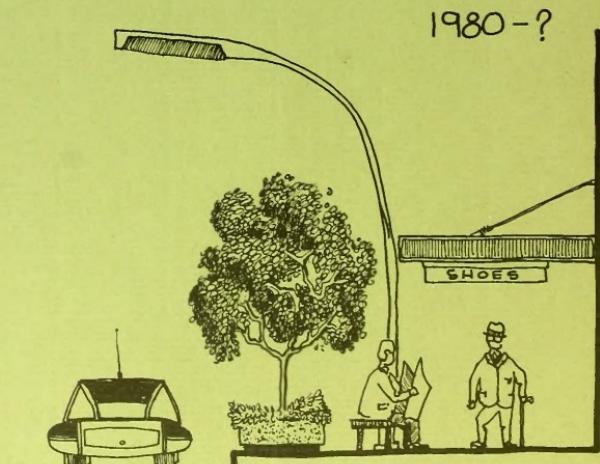
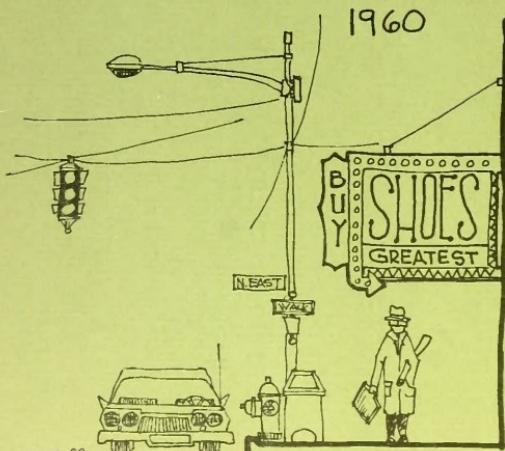
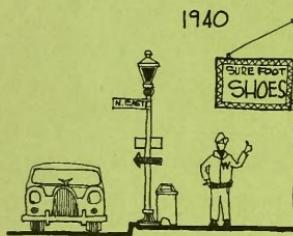
# THE STREET COMPLEX

EXISTING STREET FURNITURE  
RECOMMENDED STREET FURNITURE





## EXISTING STREET FURNITURE

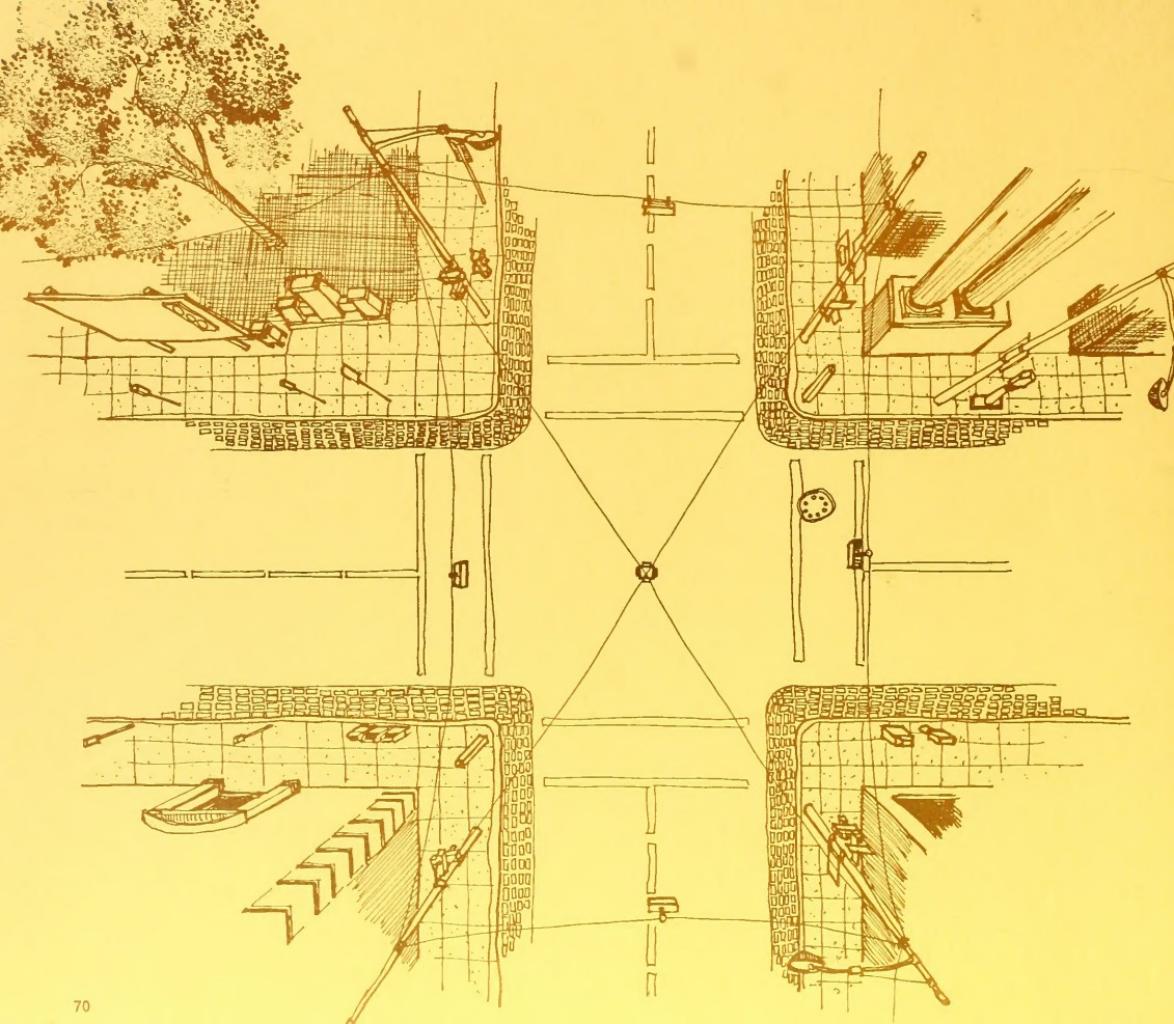


No matter to what extent store fronts and signs are improved, it will be of little consequence unless careful consideration is given to the problem of street furniture. Street furniture as it will be used in this section are the component pieces, items and materials exclusive of actual buildings and advertising media which make up the total street scene. This includes street signs, traffic lights, mail boxes, trash receptacles, monuments, light standards, paving materials and all of the many other items which we find on or around our sidewalks and streets.

As a rule street furniture is publicly owned and publicly used, but there are exceptions. In any event, whether it is owned by the City or by an individual, it becomes a part of the street scene in which we live from day to day and probably has a much greater effect on us than we realize. Street furniture has a tendency to spring up like young trees on a vacant lot. There is a gradual building up of item upon item until the streets and intersections are thoroughly saturated. During this gradual buildup people become accustomed to what they see and do not readily sense the growing accumulation of items.

As in the case of signs and canopies, if we analyze one situation most of the solutions will be applicable to other streets and street furniture. Unique or special cases will always have to be judged on their own merits and circumstances.





The intersection of Goldsboro and Nash streets will be used as an example. Standing at this intersection it is possible to count some thirty pieces of street furniture, three major paving materials, and overhead wiring. All of these items have a very definite effect on the visual and physical character of the intersection and slowly begin to choke and destroy any simple beauty of materials, buildings or open spaces.

Are all of these items necessary? Many have a utilitarian function requiring a specific location on the street. In many instances items are duplicated. Street names for instance, are displayed on concrete corner post signs and again on metal plates on the opposite side from the concrete posts, (above the electric "walk" and "don't walk" signs). This means street names in two different media, at two different heights, in two different color combinations. One of these systems is less appropriate, it detracts from the other and should be removed.

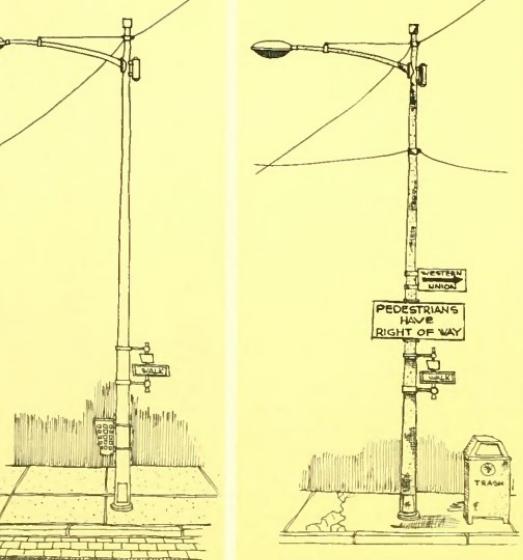
This is not an isolated example. The same situation exists with trash receptacles found around the intersection. There are three distinct trash receptacles in three different states of repair and three different colors. One unit hangs from a utility pole looking a little the worse for wear, while the second stands on its own feet, but looks as though it might have been involved in an automobile accident. The third can looks very neat because it is new, but because it is new and because it is white and not greenish as the others are, it adds to the contrast of the other cans and the confusion of the corner.

The confederate monument on the courthouse corner of the intersection, loses any monumental effect it may have once had because of the ac-

cumulation of items around it. In order for a statue or monument to be seen it must have space around it, that is, a setting in which it can be seen without the close juxtaposition of half a dozen utilitarian objects. It must be set apart to emphasize its importance and to give what dignity is necessary. The Washington monument would certainly be an extreme contrast, but proper consideration was definitely given to its location. Located among tall government buildings it would undoubtedly have lost most of its grandeur just as the confederate monument in Wilson does among so much other street furniture.

Another item which is at the intersection and detracts from the street scene as well as from one of the most imposing buildings in Wilson is the twelve foot high traffic accident sign. It seems quite incongruous that a sign of this nature should occupy such a commanding site. What effect it will have on the passing motorist's accident record is not certain, but it seems an unlikely feature to display for visitors and potential customers of Wilson's CBD. It would seem that its removal or relocation would be a logical step.

The street lighting at the intersection and on the streets is adequate presently, but will have to be supplemented with the realization of the closing of some streets and the development of pedestrian ways. The elimination of as many signs from the street light standards and the painting of the standards would further simplify the street appearance. The overhead wiring which exists at the intersection serves the light poles and supports the "no turn" signs at the intersection. The wiring for the light poles is not obtrusive enough to justify the expense of underground burial. On the other hand the support lines and "no turn" signs do contribute to the existing maze and would be of greater benefit if the lines were removed and the signs relocated.



## EVALUATION

The many items which are found on the streets and sidewalks today can generally be judged by one of the several rules. Each of these rules or principles must be considered for existing items and also for any new pieces of street furniture which might be considered. Street furniture must not be merely placed at the installers convenience; it must be placed for the convenience of the everyday user, whether this use is visual or physical; and it must be placed for the convenience of the non-user. For instance, items such as traffic light control boxes and police call boxes need not be as readily accessible as public phone booths or mail boxes. Nor, on the other hand, should the pedestrians who do not use these items be made to walk around them or be inconvenienced when they are in use.

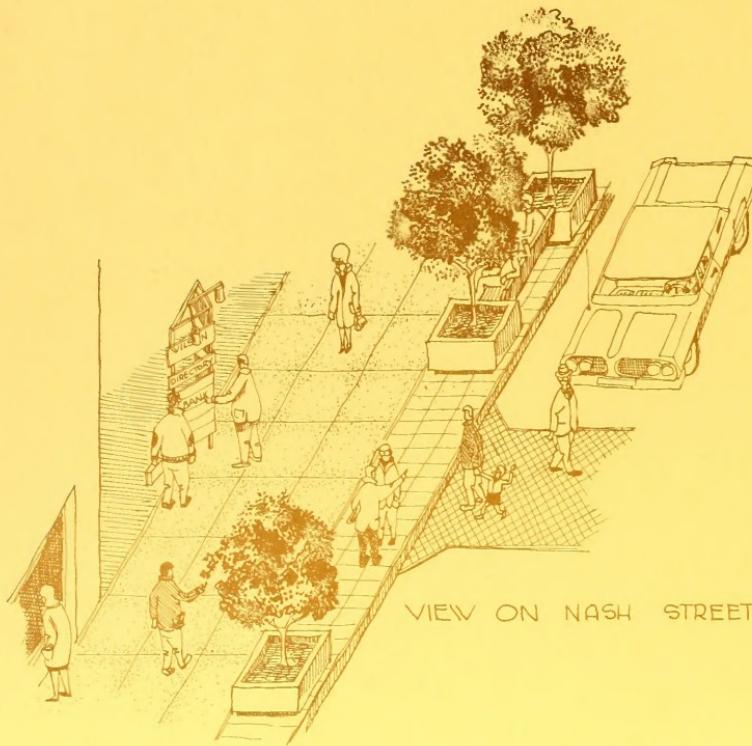
Again, as in the case of store facades or fronts, it becomes a matter of "good manners" as to where and how street furniture is placed. Each facility must consider its effect on the street scene and the pedestrian who will be exposed to it. No one item is separate and each must relate. With this in mind we will state several principles which should be used if proper design is to follow.



#### PRINCIPLES FOR EXISTING AND PROPOSED FUTURE STREET FURNITURE

1. ELIMINATE EVERYTHING THAT IS NOT ABSOLUTELY NECESSARY AND COMBINE AS MANY RELATED ITEMS OF STREET FURNITURE AS POSSIBLE.
2. FOR EACH TYPE OF STREET FURNITURE SELECT ONE DESIGN AND ONE COLOR (TRASH CANS, FIRE HYDRANTS AND BOXES, ETC...)
3. STRIVE TO FIND AN INCONSPICUOUS LOCATION WHICH WILL SERVE ITS PARTICULAR FUNCTION AND WILL CONTRIBUTE TO THE ATTRACTIVENESS OF THE STREET SCENE.

## RECOMMENDED STREET FURNITURE



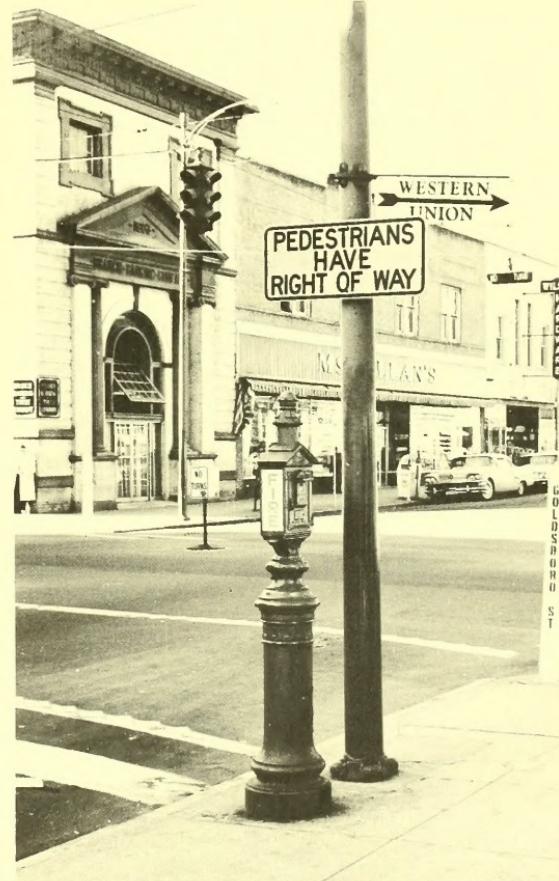
VIEW ON NASH STREET

## PAVING MATERIALS

Many materials due to either their high purchase cost or their high installation cost are not feasible as paving materials. They have become an expensive luxury and are used only as occasional patterns, points of interest or breaks from the large expanses of the less expensive modern paving materials. It is unfortunate that the cost of labor has so limited our selection of materials that in most instances we must be content to use only those pavings which are applicable by modern mechanized methods.

In many cases such as highways and heavily traveled streets the only feasible materials available are asphalt and concrete, but when we change from the much traveled roadway to the city side streets and to walkways for predominately pedestrian uses, there is an immediate change of circumstances. Not only has the wear and tear of high speed and large weights been reduced, but the visual scale of the walking person is much slower than that of the vehicle. Therefore, more time is allowed to observe details. Concrete and asphalt as used for high speed traffic is of necessity a smooth surfaced material which has little detail or variety when viewed close at hand. However, there are other ways to treat these materials and have a finish which has a great deal of interest and scale.

There are too few changes in the patterns and textures of paving materials used downtown. Most of the materials are selected for the sake of economy, a limited knowledge of available materials, a general lack of aesthetic consciousness and "just plain old habits." Asphalt and concrete are not the only materials and a changing pattern of pavement can be a wonderful everyday experience. Different areas with different functions should be indicated with a change in texture or pattern in several ways.

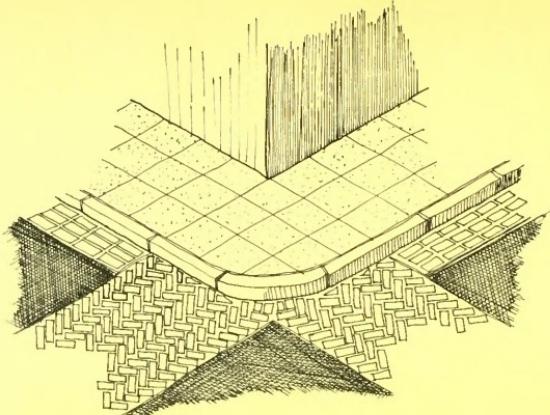


Three paving materials are used in the Goldsboro and Nash street intersection -- asphalt, concrete and paving bricks. Concrete sidewalks stretch in every direction in a uniform width and a uniform appearance. They are in good condition at the intersection, but need some repair at other points. Some variety in texture and pattern should be introduced along these walks to indicate changes in functions. A change of use, a change in texture or pattern; this idea can be used any number of places.

To denote a change of situation at street crossings a brick pattern should be used. This not only indicates to the motorist that it is a cross-walk, but also would tend to make the pedestrian

aware that he was not on his safe sidewalk. Alleyways which cross sidewalks should be marked on the walks to warn pedestrians of moving vehicles on the sidewalks.

Paint has economical advantages in marking traffic lanes and crosswalks, but if it is possible, it is more preferable to change the materials, texture and color. A ten foot wide strip of brick running across a street of asphalt is effective both as visual relief from the asphalt and concrete and as an encouragement to the pedestrian to cross in the proper place. If this were done at intersections, alleys and in mall areas, the Central Business District would gain a great deal of character and visual harmony.

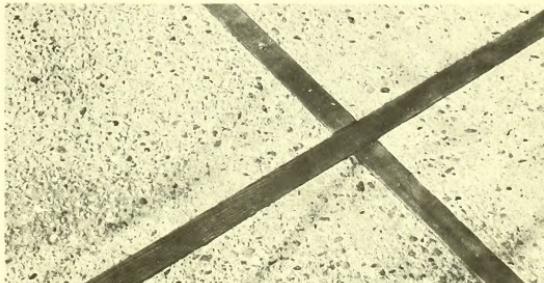


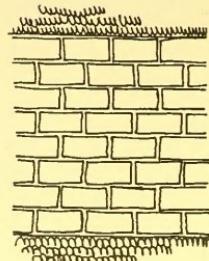
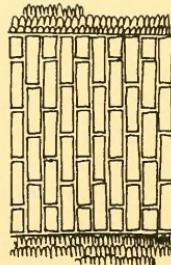
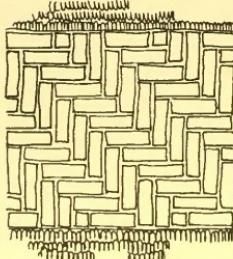
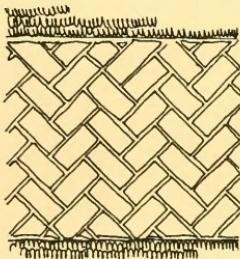
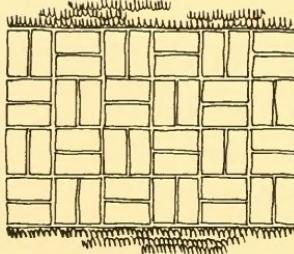
## BASIC PAVING MATERIALS

### Concrete

Concrete is by far the most predominant surface material used today for walkways because it does not require complex equipment for its application, is easily formed and poured in varied shapes, and is durable for many years. Most concrete sidewalks we see and use today are not particularly inspiring, but this is due to a lack of imagination and technique. If concrete is properly installed it has a potential for more surface treatments than any other single material.

The different finishes and patterns largely depend on the final troweling of the surface, the size and exposure of the aggregate used or size and material of the expansion jointing. 1) Troweling methods are many and varied: smooth steel troweling; simple scored troweling; and brushed or stippled troweling or any number of patterns created by the use of special tools. Any one of these methods would work well in the downtown area. 2) Exposing the aggregate by washing has long been used as a simple means of acquiring rich surface texture. The size of the aggregate, the amount of washing and the various colors of aggregate available have a distinct effect on the finished product. These surfaces produce not only a rich texture visually, but also work extremely well as a non-slip walking surface during freezing and wet weather. 3) Finally, the system of expansion joints is most important to not only the physical life of the concrete, but within the arrangement of this joint lies the possibility of changing scales, adding variety to a large space and of adding interest to the pedestrians daily walking habits. Expansion joints may be formed of redwood, bricks, rough aggregate, asphalt or many other materials available to the designer.





### Bricks

Brick has long been a familiar material to North Carolina both as a building material and as the first hard surfacing material for streets and walkways. Due to its close source of supply, brick has been used extensively in both large structures and in residential work. Brick has the ability to create a very informal old world atmosphere or the formality of a modern plan. Because of modular size brick it is easily handled and requires little equipment for installation.

It is possible to lay brick in many different patterns, but most are derivations from three patterns: running bond, herringbone, or basket weave. These patterns can be combined or used as dividers between large areas of brick or some other materials such as concrete or asphalt.

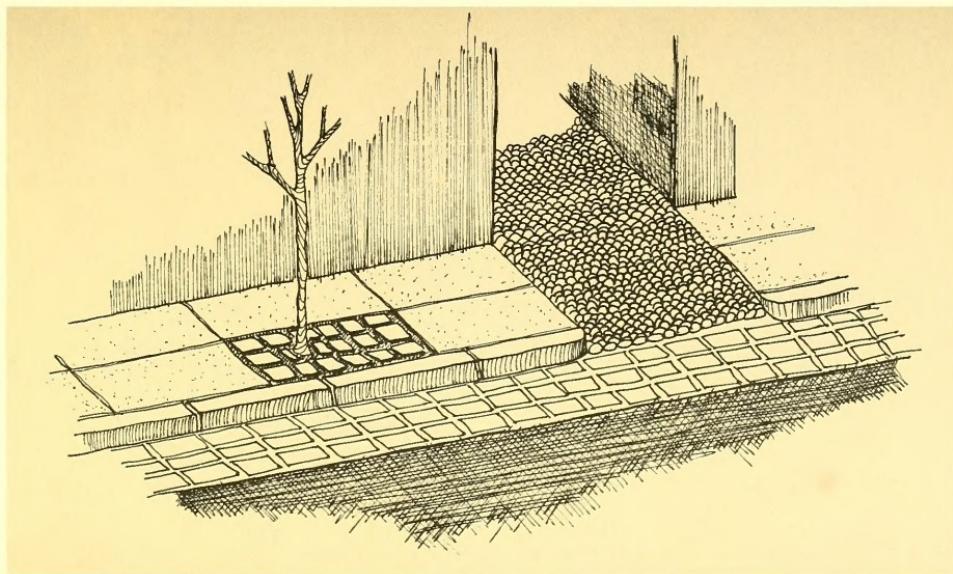
In selecting brick as a paver a decision must be made as to the color, texture, and size of the individual brick. These choices must be related to the pattern and the construction method used for the joints and bedding. These selections will affect the final result and therefore should be given proper consideration.

Regardless of the finished appearance, brick pavers provide a smooth surface which is quite easy to walk on. It is neither slick nor is it so rough that women wearing high heels would have difficulty in walking on its surface. Generally brick is considered as a warm material and compatible with most building materials.

### Cobblestones, Stone Pavers or Granite Setts

Cobblestones, stone pavers or granite setts are probably some of the oldest paving materials in use today. Before bricks were used stone paved streets were prevalent and some are still being used today. Their color, variety of size, difference in texture and variation of laying makes them at once a material which adds to any space in which they are used. Unfortunately the supply in this country is limited, but even more critical is the high cost of installation in comparison to other products.

Therefore, it will be economically impossible to use these stones in any large areas. There are, however, many smaller places that would not require a great deal of materials or labor, but instead would lend much to the surrounding area in which they are located. For example: places such as occasional squares within a large paved area of a different material; bedding areas around trees; borders which define a planting area within a mall; or many other places in which the material is used as a feature or design element.





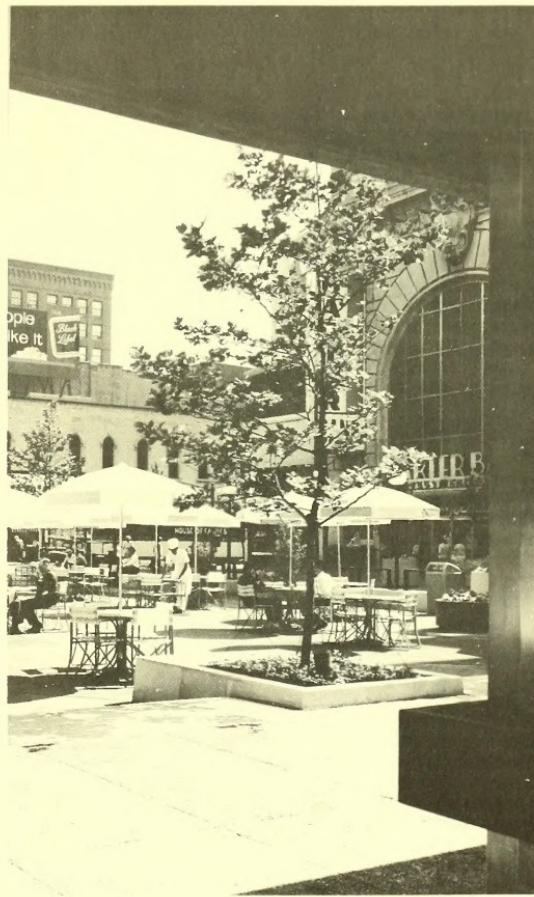
## PLANTERS AND CONTAINERS

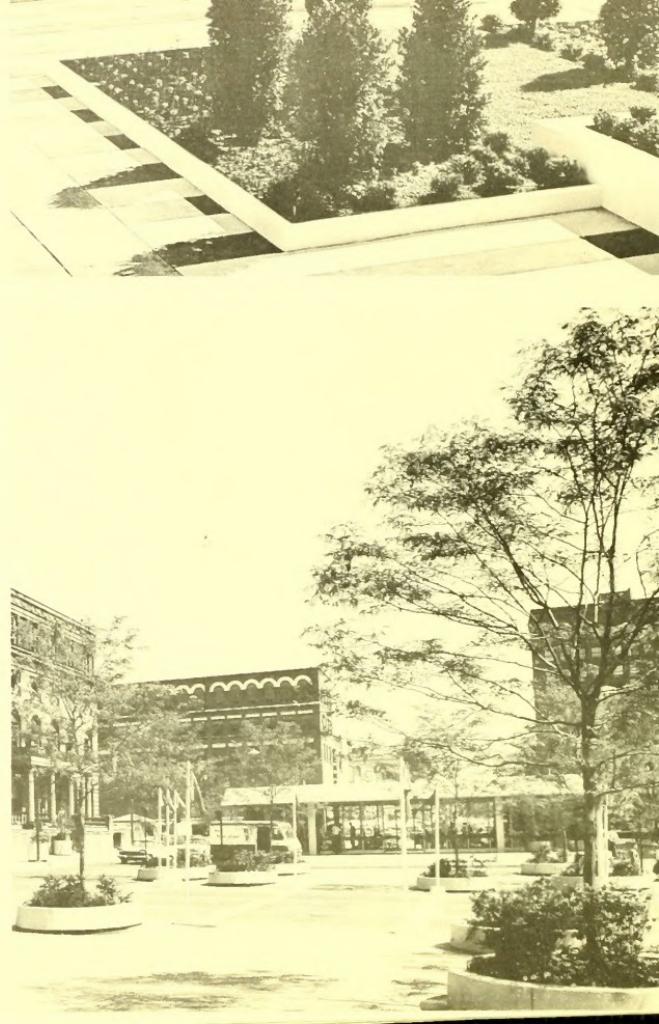
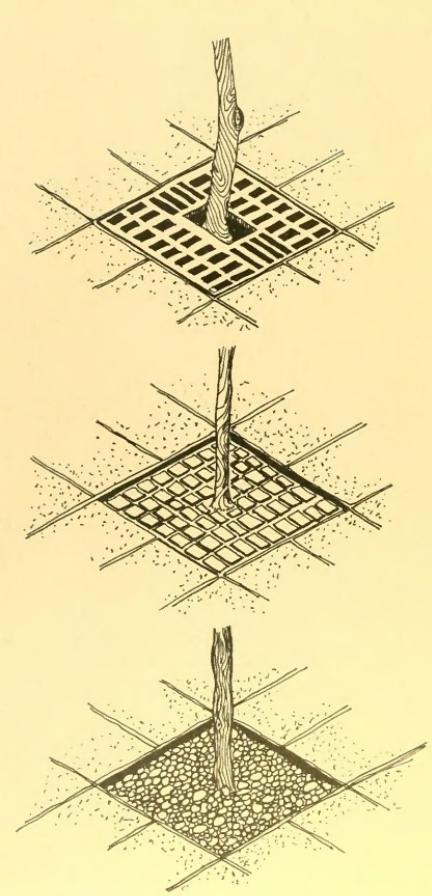
Within the downtown area, plants and their containers provide pleasant visual relief from building and paving materials, and they also are a reminder of seasonal changes. Flowering plants directly at ground level within the business district have always been difficult to maintain because of pedestrian traffic, animals and a general lack of concern. Due to their size and height, containers afford some protection to flowers and become a design element within the downtown plan. The sidewalk container or planter is an excellent means of bringing flowering plants into the busy downtown area. Planters may be placed in lines, groups or at random. They also may be moved to allow for the rearrangement of space for special occasions.

### PERMANENT PLANTERS

It is desirable to establish stationary or permanent planters in certain places because of available space or the need for a permanent element within an area. Stationary or fixed planters provide space for small trees and large groupings of shrubs. In most cases, permanent benches, pools, and other street furniture are better located when related to a permanent planting group.

Permanent or fixed planters can be constructed of many different materials, but in order to maintain a certain amount of continuity no more than one or two materials should be selected for the entire CBD area and these materials should relate to paving surfaces and buildings fronts. Brick, for example, fulfills all of these requirements and if a neutral or dark color is selected the results could be very successful.





## MOVABLE PLANTERS

The choices of materials from which movable or semipermanent planters may be constructed are numerous and varied, and include precast or formed concrete, fired clay, asbestos cement, fiberglass and woods such as redwood and cypress. It is necessary to give considerable amount of thought to the design of these planters in order that they add not only an element of nature to the downtown, but add from their own structural form something which is pleasing to the eye as well as a functioning container.

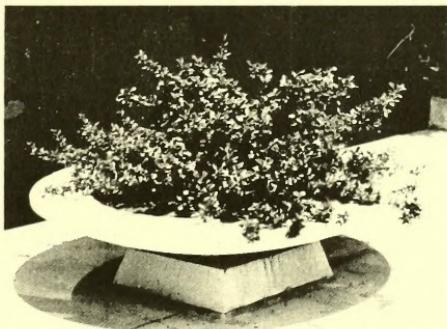
Due to the great weight of soil, the feasibility of moving very large containers is limited. Therefore, it is recommended that the majority of containers be considered semipermanent and moved only for purposes of redesign or construction work. While in the mall and plaza areas, a certain number of containers should be provided with fastening devices to facilitate their moving by forklifts or other equipment. One possible solution would be to provide some containers with hidden wheels or casters to allow for the convenient rearrangement of areas or spaces.

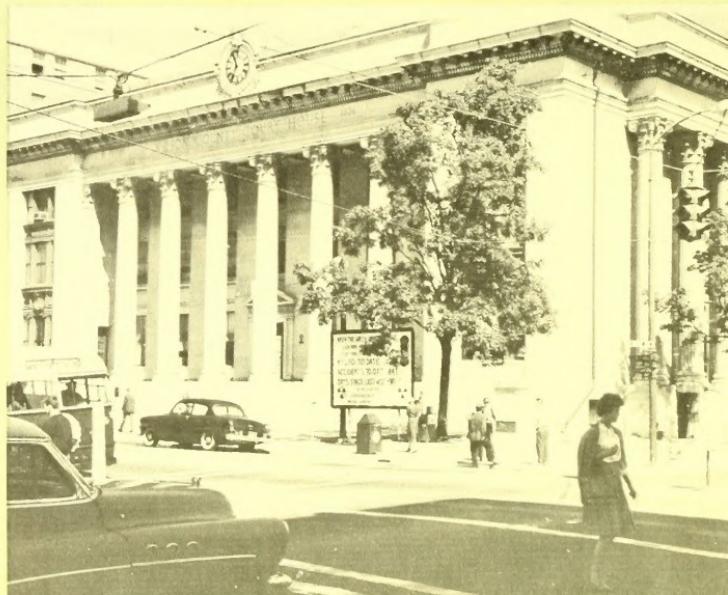
The semipermanent or seldom moved containers can probably be best constructed of reinforced concrete due to its local availability and qualities of flexible design. Again it is important to emphasize the physical design of these units. Not only must they be structurally sound, but above all they must provide a distinctive element which becomes a feature associated and identified with the CBD.

## MOVABLE CONTAINERS

Containers which are readily movable will of necessity be limited to a few materials and a maximum size. The maximum size and weight will depend largely on the wheel or moving system. The

material from which the container is constructed will have to withstand a certain amount of stress and strain in moving. Therefore, materials such as wood, fiberglass and asbestos cement should be given consideration because of their light weight and their ability to flex or give under pressure. The final design of the container will determine the best material.





## TREES

Since the 1920's, more and more cities have excluded plants and trees from their business districts to make room for progress and growth. Today it appears that the movement has gone full cycle, for if improvements are to be made we must redesign our downtown areas and allow plants and trees to once more become a part of our street scene. The initial investment of money and materials in tree and shrub plantings in the CBD is nominal, the resulting benefits would be immeasurable in monetary terms.

Trees planted within the commercial area of the downtown can be several kinds or types, but restrictions as to placement are somewhat limiting. With a linear or grid street pattern it is important not to accent the flow of unending space by placing trees uniformly along the street. Therefore, if street tree planting follows a linear pattern it would be better to choose not more than one or two types of trees to be planted at repeated intervals on both sides of the street. This applies particularly in such cases where sidewalks are to remain at the existing widths and in situations where parallel parking is to be removed and replaced by wider pedestrian walking areas. Tree locations are also limited to avoid ultimate interference with existing underground or overhead utilities.

Another important factor to consider for street trees is scale. Trees planted between a sidewalk and a street must be kept at a relatively low height. The existing Water Oak on Nash Street between Goldsboro and Douglas streets is too large for the amount of space surrounding it. Street trees planted in similar situations should have a maximum growth height of about thirty feet. The two trees in front of the County Courthouse are much more successful due to the open area surrounding them. The height of trees must be directly related to the space around them.

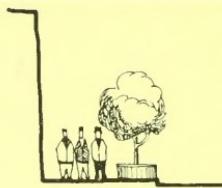
Where streets are to be closed and turned entirely over to pedestrian traffic, the choice of tree plantings is much greater. Masses of buildings along a mall outline a square or a rectangular area which acts as a frame or setting and dictates a more formal treatment. Therefore, it is necessary for landscaping to take on a formal or controlled appearance as opposed to a more natural or organic form. Some clumping or grouping of trees will be possible on a small scale, but even these will have to relate directly to the building mass, paved pedestrian walks and shop entrances. Trees planted in this manner work best as dividers to separate one area of a mall from another or to form a terminus for an arcade or open area.

## TYPES AND SIZES OF TREES

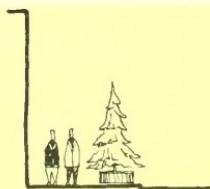
When selecting a tree to be used in a street or mall area the following characteristics of different trees must be considered:

- 1) The ultimate size and shape
- 2) Whether it is evergreen or deciduous
- 3) If it is flowering or fruit bearing
- 4) Whether it loses its leaves a few at a time or all at once
- 5) The selected tree must be able to survive and flourish within the confines of the business district.

Each of these items is critical to the success of the tree planting program.



DECIDUOUS



EVERGREEN

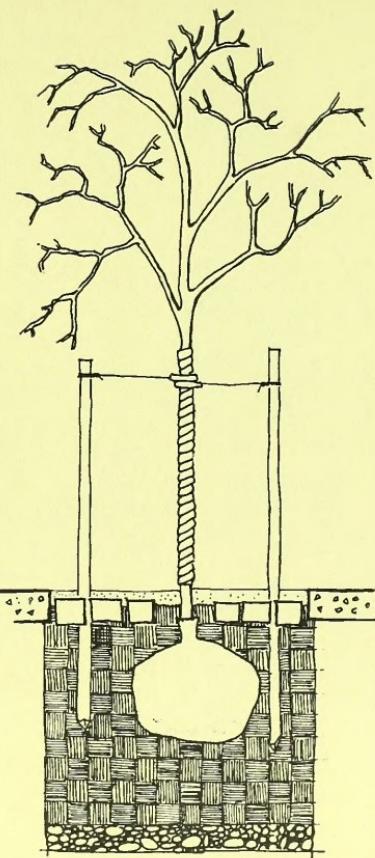
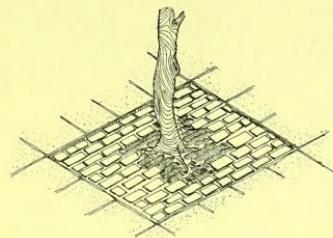
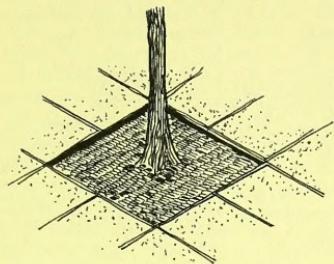
Of the items mentioned above, one of the most critical is the final shape of the tree at maturity. From this one consideration, the type of tree and the best location can be decided when designing a street or mall area. For example, trees such as the Southern Sugar Maple, London Plane Tree and the Darlington Laurel Oak which grow extremely well in the coastal plains must be located in open areas due to their heights (50-80 feet) and spread (25-60 feet) and therefore are not suitable for small sidewalk planting areas.

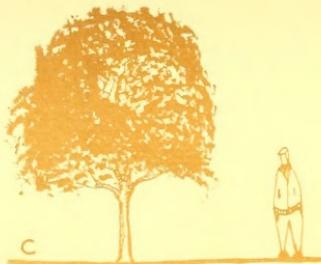
Street trees such as the Crepe Myrtle (20-30 feet high) or the Carolina Cherry Laurel (20-30 feet high) make excellent street trees. Their low height and small spread provide the proper scale for the downtown area, while not becoming so large as to uproot streets, sidewalks or interfere with store fronts or utility lines. Another consideration is that smaller trees are not damaged as severely during hurricane winds.

The better known flowering trees such as the Magnolia or flowering Crabs are extremely beautiful when in bloom, but because of their low height and wide spread require special planting sites with adequate open space around them and therefore would be limited to a mall or parking area.

Coniferous Evergreens such as white Cedars or Spruces do not thrive readily in the coastal plain because of the warm climate. Also, the large pyramidal shaped base is very impractical in the business district.

The main consideration is that there is a large selection of trees from which to choose, but they must all be judged individually to suit the area in which they are to be planted.





The following types of trees are recommended for planting in the downtown area because of their ultimate size, durability and overall appearance.

#### SMALL TREES

##### Lagerstroemia indica - Crepe Myrtle

Height 20-30 feet, Spread 10-15 feet

This handsome small tree has dull green foliage appearing in the spring, which turns a burnished copper in the fall. Throughout the summer, upright clusters of flowers, (pink, red and white) create a profusion of color. The sculpture-like appearance of the trunk and bark makes the Crepe Myrtle interesting all year, even in the winter after the leaves are gone. The Crepe Myrtle is reasonably fast growing, relatively free from disease and is long-lived. This is one of the best all round small street trees for eastern North Carolina.

##### Prunus Caroliniana - Carolina Cherry Laurel

Height 20-30 feet, Spread 15-20 feet

This beautiful small tree has the advantage of being an evergreen, or holding its leaves all year round. The lustrous, dark evergreen foliage forms a small symmetrical tree with a heavy round crown. Numerous small white flowers form in the spring and black berry-like fruits develop later. The Cherry Laurel is relatively free of insects and disease.

##### Ile Cassine - Cassine Holly

Height 15-20 feet, Spread 8-10 feet

This pyramidal shaped tree is evergreen with fine textured foliage. Multi-trunked specimens look more interesting than the trees with single trunks. The Cassine Holly has a medium growth rate.

## LARGE TREES

### Ginkgo biloba - Ginkgo Maidenhair tree

Height 50-75 feet, Spread 30-40 feet

The spreading and drooping horizontal branches of the Ginkgo have dull green, leathery foliage which turns to a beautiful yellow in the autumn. The male variety of the Ginkgo is preferred for ornamental plantings due to the ill smelling green fruits dropped by the females in late summer. The long lived Ginkgo is rather slow growing but survives under almost any condition.

### Acer florinum - Southern Sugar Maple

Height 40-60 feet, Spread 20-30 feet

The Southern Sugar Maple has medium-textured, dark blue-green foliage which turns a brilliant yellow in autumn. Lacy yellow flowers appear in the spring on this long-lived disease free tree. Although it is a slow grower, it is an excellent street tree.

### Platanus acerifolia - London Plane Tree

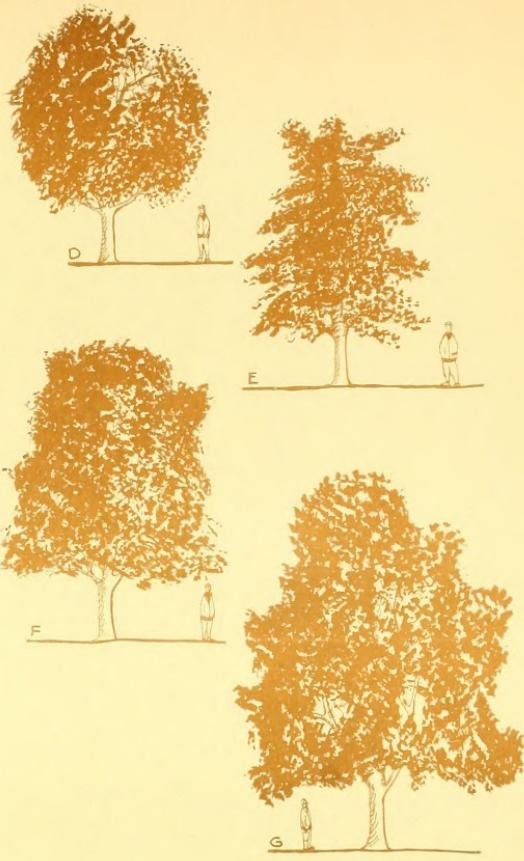
Height 50-100 feet, Spread 25-70 feet

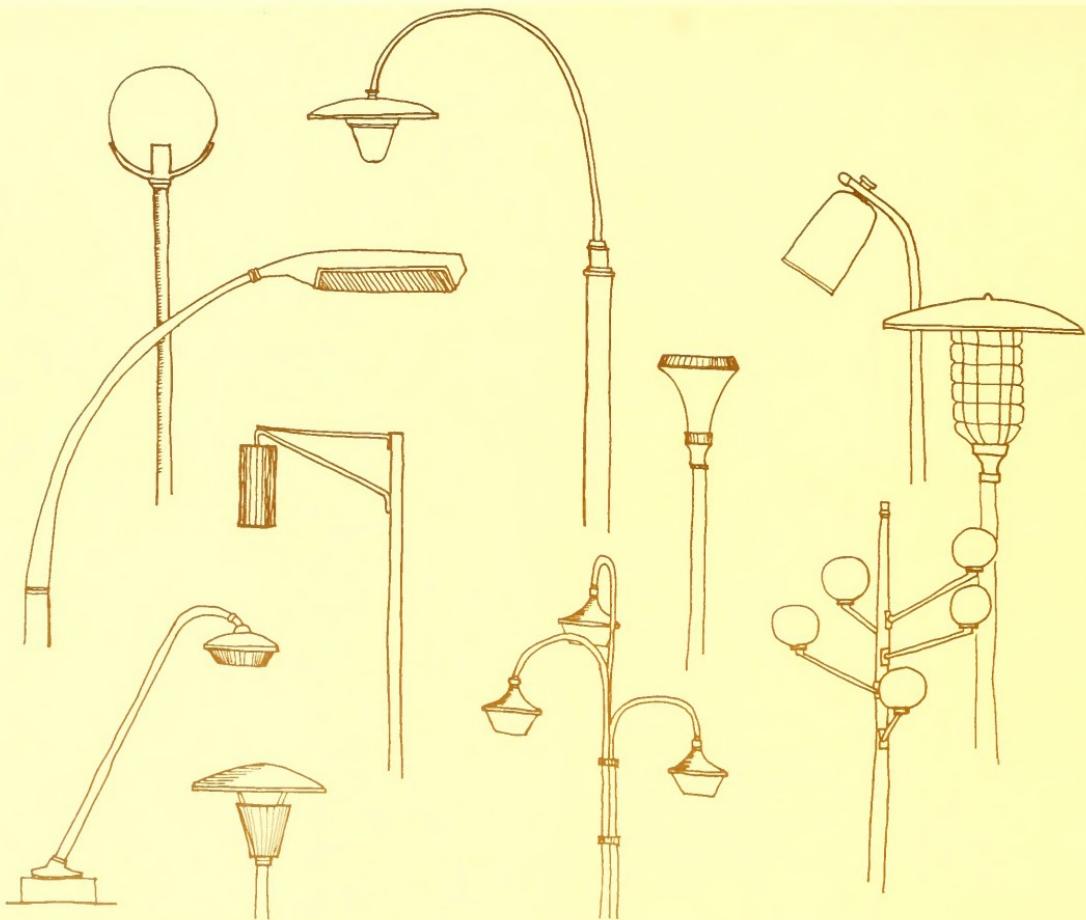
This tree is very similar to the sycamore and is a fine tree for city street plantings. The London Plane Tree is round-headed with wide spreading open branches. The trunk is creamy colored with mottled gray splotches; the large maple-like leaves are light green and create a very dense foliage.

### Quercus laurifolia darlington - Darlington Laurel Oak

Height 60-80 feet, Spread 30-40 feet

The Darlington Laurel Oak has lustrous, green leaves which create a broad, dense round-topped crown. This oak is a rapid grower and makes an excellent street tree. It has the additional advantage of being evergreen, with small willow-like leaves.





## LIGHTING

Lighting is an extremely versatile element which has previously been approached with the attitude of turning night into day. Today with modern equipment this is possible, but is it desirable? Lighting should be more than just illumination, it should take into consideration the shadows, the direct, indirect and concealed lighting; the design and appearance of the standards both at night and during the day; and their overall effect on the streets, stores, pedestrian areas and the people within it.

Lighting can be one of the most important features or elements within a mall or pedestrian area. Due to its different use in malls, the amount and type of lighting normally used for streets should be reduced to a scale and intensity more for people walking rather than riding. Light fixtures and standards should be lower and closer together in order to be as effective as possible. Also lighting should not always be direct. A concealed or indirect light reflecting from a building, tree, street furniture or piece of sculpture renders more emphasis than direct lighting.





## BENCHES

A successful park or street bench is not accidental. It is the result of combining the correct proportions, materials used in its construction, and its location. The negligence of any of the above items can render the bench awkward or inconvenient and therefore unused. Properly used, benches invoke a feeling of warmth and hospitality which not only makes the pedestrian feel at ease, but invites him back to shop and stop another day.

There are three characteristics of benches which should be considered:

- 1) A design with comfortable proportions
- 2) The materials used in its construction
- 3) A location which will encourage use, but not block pedestrian traffic.

## LOCATION

There is no reason to put a bench in a park or on a sidewalk if no one will use it. It is most important that potential users exist and that the bench be convenient for their use. Benches must be located relative to some facility having people who have the desire and time to use them: shoppers may wish to stop for a moment; mothers often need to sit and rest when they have small children in tow; elderly people may want to sit and watch the activities of the street; and shop and office workers may take breaks by sitting outside a few minutes.

Although bench locations should not interfere with pedestrian traffic or circulation, they also should not be removed to the point of isolation. It should be adjacent to a walking area and preferably offer some visual focal point such as landscaping, fountains, sculpture, view of a mall or city buildings.

## MATERIALS

Materials such as stone, marble, tile or terrazzo make fine sculptures, but are not easily made into comfortable benches. On the other hand, wood, plastic or even properly proportioned wrought iron makes a very comfortable seat. Wood, for example, is extremely versatile and lends itself to easy construction while maintaining a warmth of materials which does not repell pedestrians. Also if proper attention is given to the types of woods used in construction, rot can be prevented for many years.

## DESIGN

Benches must be proportioned to the human anatomy both in size and materials. There are many possibilities of design for benches and many choices of material, but the basic proportions of the human form allow little variation if it is to be a comfortable seat. The following stipulations must be considered: the sitting area must not be too wide or leaning back will be uncomfortable; if the sitting area is too high or low it will affect the sitters ability to sit down or rise easily; the back support must not be too high or vertical; and finally the material of which the bench is made must be of such a character that it invites rather than repells the individual.

Benches generally fall into two groups and each group is divided into two more groups or categories. That is benches with backs and those without and whether each is movable or permanently fixed.

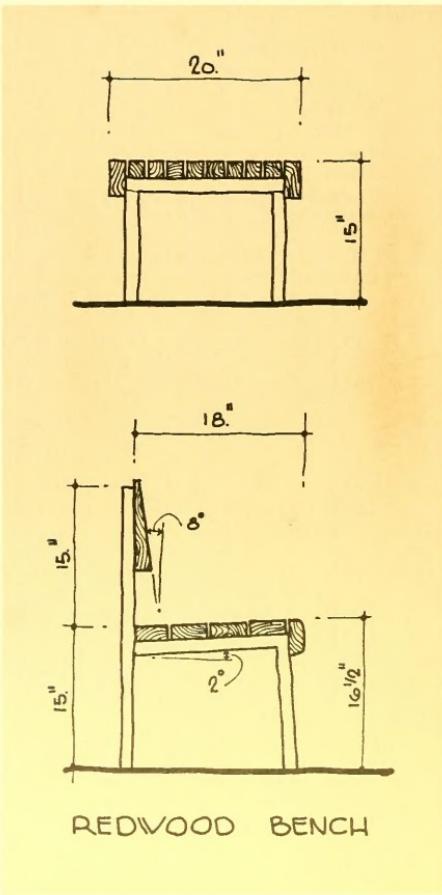
Because there is not a way to lean back and relax, backless benches are not places to sit for any length of time. Therefore, they should only be located in areas where pedestrians make short temporary stops or where the view or surroundings are not as appealing as in other locations.

Benches with backs will constitute the majority and should be so arranged that the maximum advantage can be used. The people using these benches will tend to sit and stay longer. The more pleasant the surrounding, the longer the individual is apt to stay or return to sit another day. Each bench should be placed with a certain function in mind.

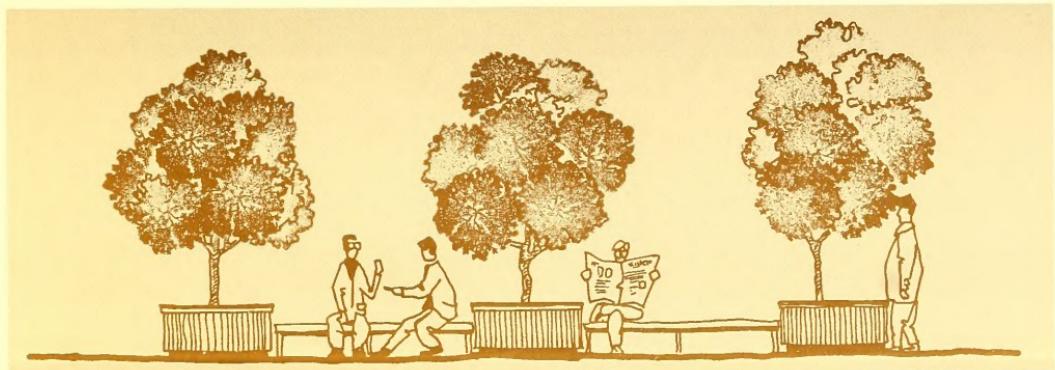
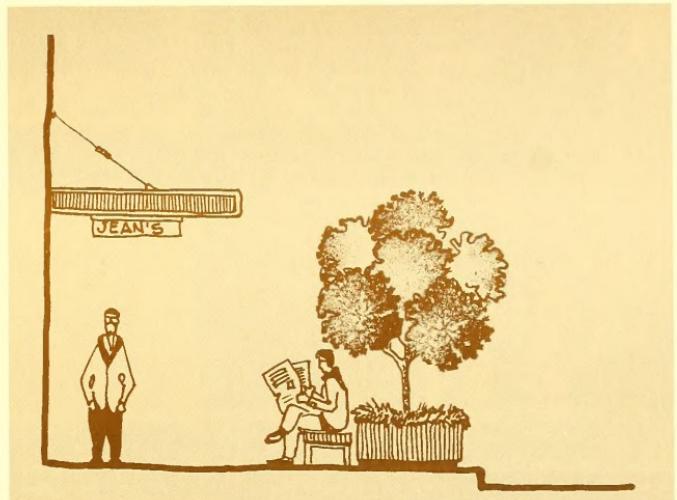
The fixed benches will for the most part be built into some piece of street furniture such as a planter or a fountain, but some can be built as integral parts of buildings or as free standing bench groups.

The movable benches will be for the convenience of redesigning spaces and for the convenience of construction work. Also, as time goes on the demands for seating will change from area to area and it should be possible to change the location of a bench without removing part of a planter or other similar items.

As in all other aspects of the mall and pedestrian area it is most important that the same materials should be used for both the backed and backless unity in order to main some overall unity.



REDWOOD BENCH



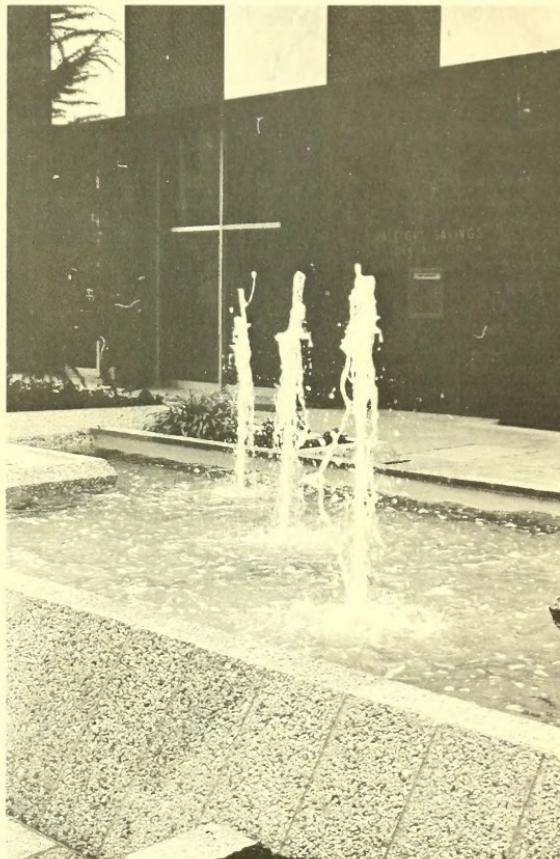


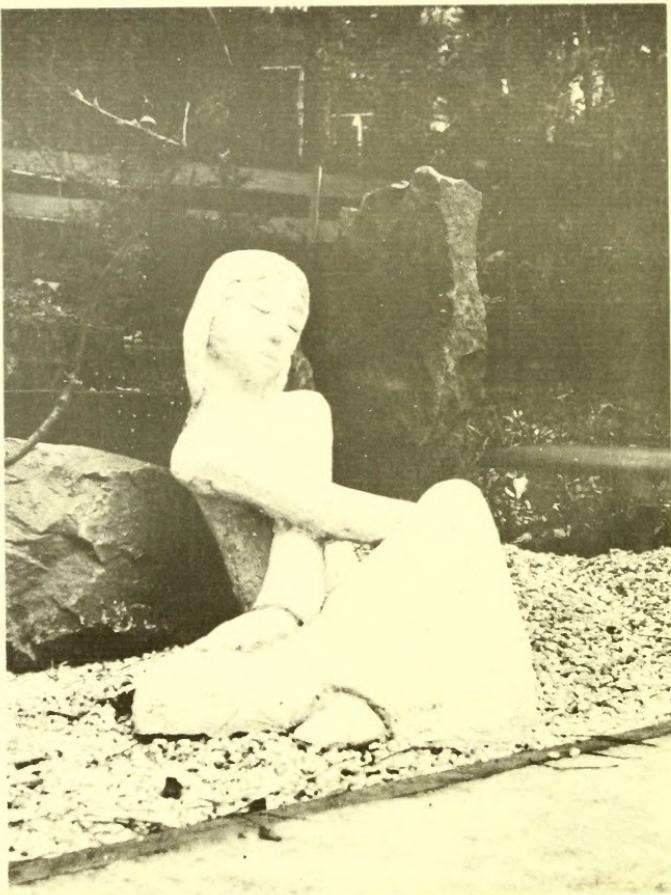
## POOLS AND FOUNTAINS

The use of water in pools and fountains offers the greatest contrast to its surrounding. Water like trees has the ability to tie us to nature and provide visual relief from the rigid buildings and the hard surfaces of the dense urban areas. Water can be controlled and at the same time fully utilize its fluid character. Often, the sound of water is as much a source of pleasure as actually seeing the pool or fountain. Water, whether it is in the form of a fountain, pool, or pond, or whether it trickles, gushes or sprays is always an asset to any public space.

Water is often like a statue or a piece of sculpture, and in fact can be a part of it. It should be located so that it is related to a certain space and so that it is an integral part of the space. The fountain or pool should be located where people can walk by it, sit on benches and listen to it, or simply see it from several vantage points. Water in these forms are for spectators only, but they tend to offer more than just visual relief. The motion, the sounds, the reflecting light all combine to create an element which cannot be equaled.

The variety of possible uses offered by water is unlimited and the decision of choosing one form over another will be very difficult. The major decisions should be in selecting a proper site, deciding on a pool or fountain, or both and then selecting a competent professional to design the structure.





## STATUES AND SCULPTURE

Man has always placed sculpture in his city streets. In ancient Greece and later during the Roman Empire public sculpture was seen everywhere in the form of statues of great political and military leaders or of various gods being worshiped. These statues served as focal points, places of meeting and, most important, a source of identification. The smallest village had at least one statue which dominated a public space or the entrance to the village.

Statues have practically ceased to be used in our time and have been replaced by monuments. Sculpture which represents the human situation within our lives and reflects our attitudes and actions should be a part of our city scene. As in times past, man needs these elements for a source of identification.

### LOCATION

There are many aspects to consider when selecting a piece of sculpture or a statue for a public space. First, a specific location must be chosen in order that the piece be most effective. An elegant sculpture may go unnoticed if it is located in some obscure corner of a street, but on the other hand if properly placed the same piece could become the focal point of the city. The statue or sculpture should be identified with a specific space within the business area. The sculpture should be readily visible within the space and should not be juxtaposed to any other similar or detracting items. The sculpture should be located so people will circulate around it and therefore become familiar with it not only as a sculpture, but as an integral part of the town-scape.

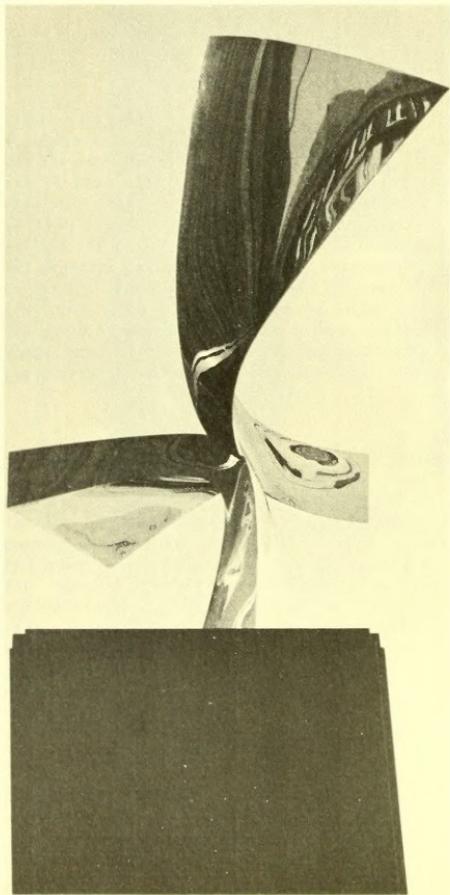
### SCALE

The scale of a piece of sculpture or a statue is again related to its location. The scale or size of the sculpture must be in balance with the area it is to occupy and the proximity of the viewer. Most items of sculpture will of necessity have an intimate nature, that is, it will be viewed closely due to the confines of the available space. But smaller sculptures or statues can never take the place of a larger piece in terms of a focal point or an identifying element. Thus, all sculpture must relate to the space it occupies, the building and trees which surround the space and the people who use the spaces and buildings.

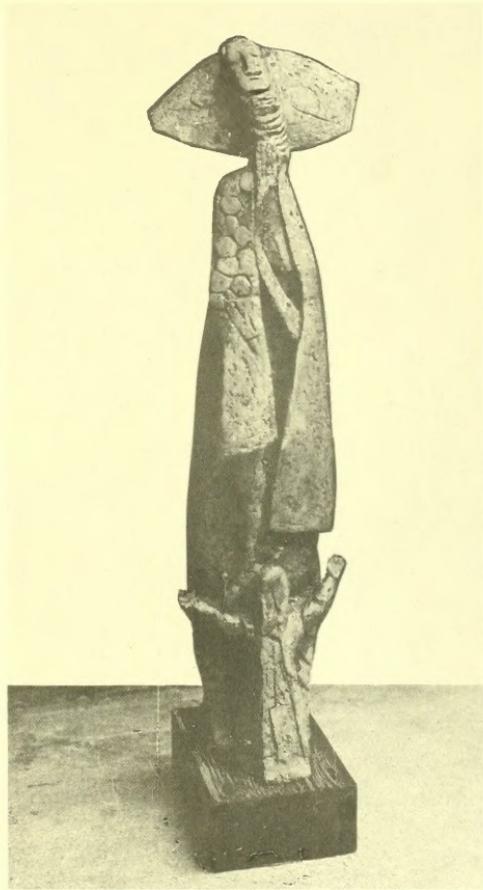
### DESIGN

The finished design of a statue or piece of sculpture is ultimately left to the artist. Whether certain people approve or disapprove of the end product is largely a matter of individual taste and should not become a public issue. The main consideration which must be given to the sculptural work is whether or not it is representative of an emotion, event, or frame of mind which will have meaning for the people of Wilson today and tomorrow. The piece may represent a national event, it may represent a local attitude or it may embody a universal situation such as the family.

The choice of materials being a part of the design, is also generally selected by the artist. But there are fundamental qualities which a sculpture or statue must possess if it is to survive the years outdoors in a busy downtown area.



Weather will be ever present in the form of rain, sun and freezing cold and should have no effect on the piece unless it is desired such as in the case of bronze. Also, there should be no deterioration or rotting due to aging. Finally, and possibly the most important consideration is if the statue or sculpture is accessible to touch, it should be durable enough to withstand moderate vandalism.





## STREET STRUCTURES

### PERMANENT

Included among the street furniture of a pedestrian arcade or mall are small street structures, of which the most used and probably the most functional is the kiosk. The kiosk is used extensively in Europe and lately has been appearing more and more in the United States.

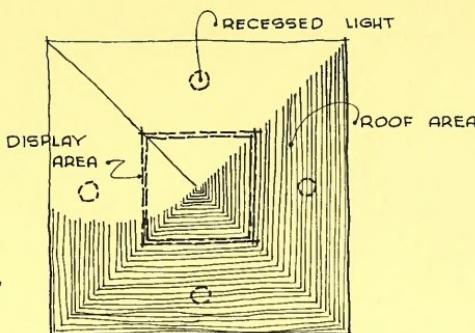
It is a small light ornamental structure used as a booth or simply for display. As booths, kiosks might be used as a key shop, shoe repair shop, news or refreshment stand, sun shade, or

a telephone booth. As a simple structure, it might be used for displaying posters, local announcements or coming events.

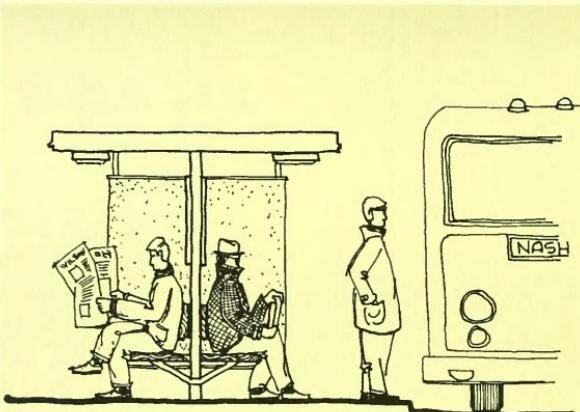
If all posters were collected together on several kiosks they could become an important feature of the mall. Not only would they provide a display for posters, adding a feature to the mall, but they would serve to keep posters from appearing in alley entrances and on the sides of buildings eliminating further clutter from Wilson's street scene. The main consideration is that the kiosk or any other street structure should become an integrated design element rather than just clutter in the mall or plaza areas.



INFORMATION KIOSK

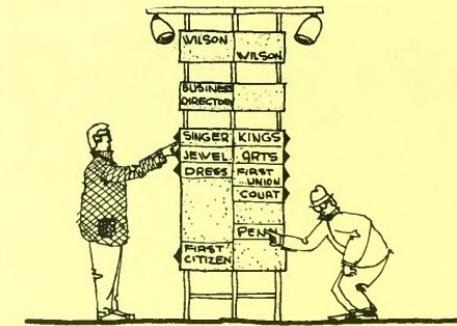


PLAN VIEW



BUS STOP SHELTER

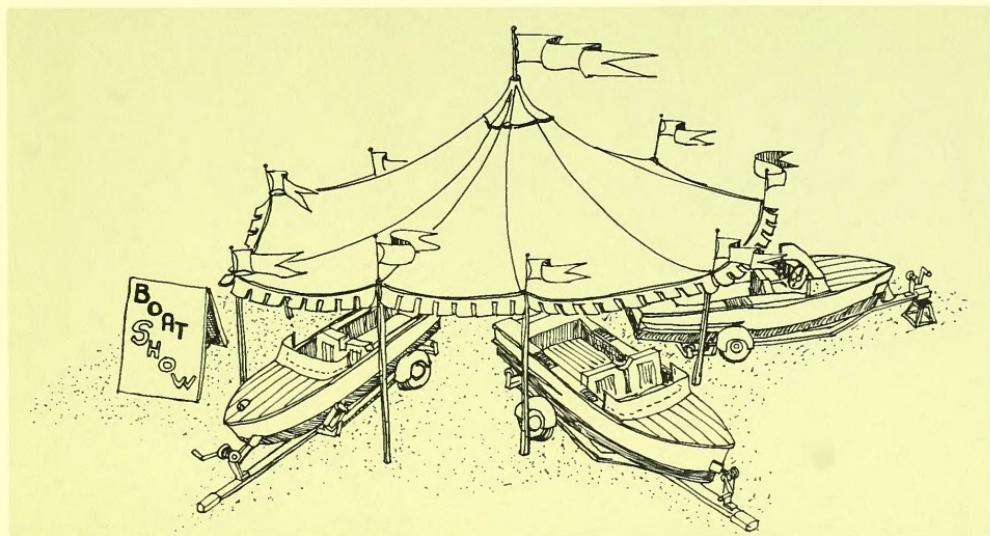
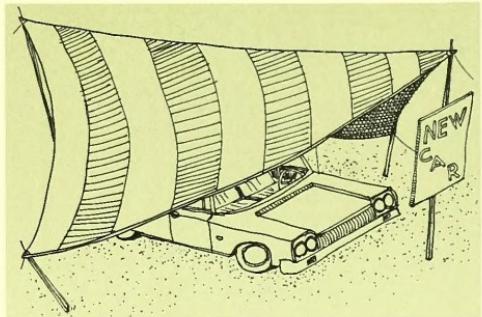
One idea which might be borrowed from the 1900's and is little used today is a bandstand or platform. Located within the downtown it could be used not only by school or local bands, but by choral groups, city ceremonies, special displays and any other activities ranging from Santa's house to political speeches. The structure could or could not have a permanent cover and might be any shape. The entire unit could be movable. The main considerations should be that it is adequate in size and strength, and that it is fully utilized.



DOWNTOWN DIRECTORY

#### NON-PERMANENT

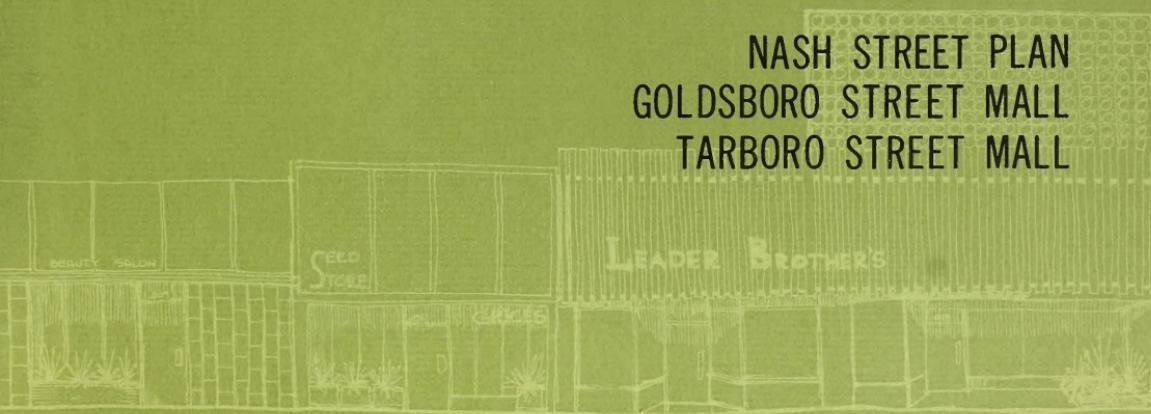
Another possibility which should be considered for mall areas are the non-permanent structures. Tents or pavilions offer a large covered area which gives protection from the summer sun and a feeling of containment. Everything from new automobiles or farm equipment displays to a high school band concert could be given under or around this sort of structure with little cost involved. Also, tents and pavilions are available in an almost unlimited variety. The prospectors of the city or a merchant group purchasing a gayly colored tent or pavilion and renting it to individual stores to be set up at different times and places within the mall offers many possibilities.



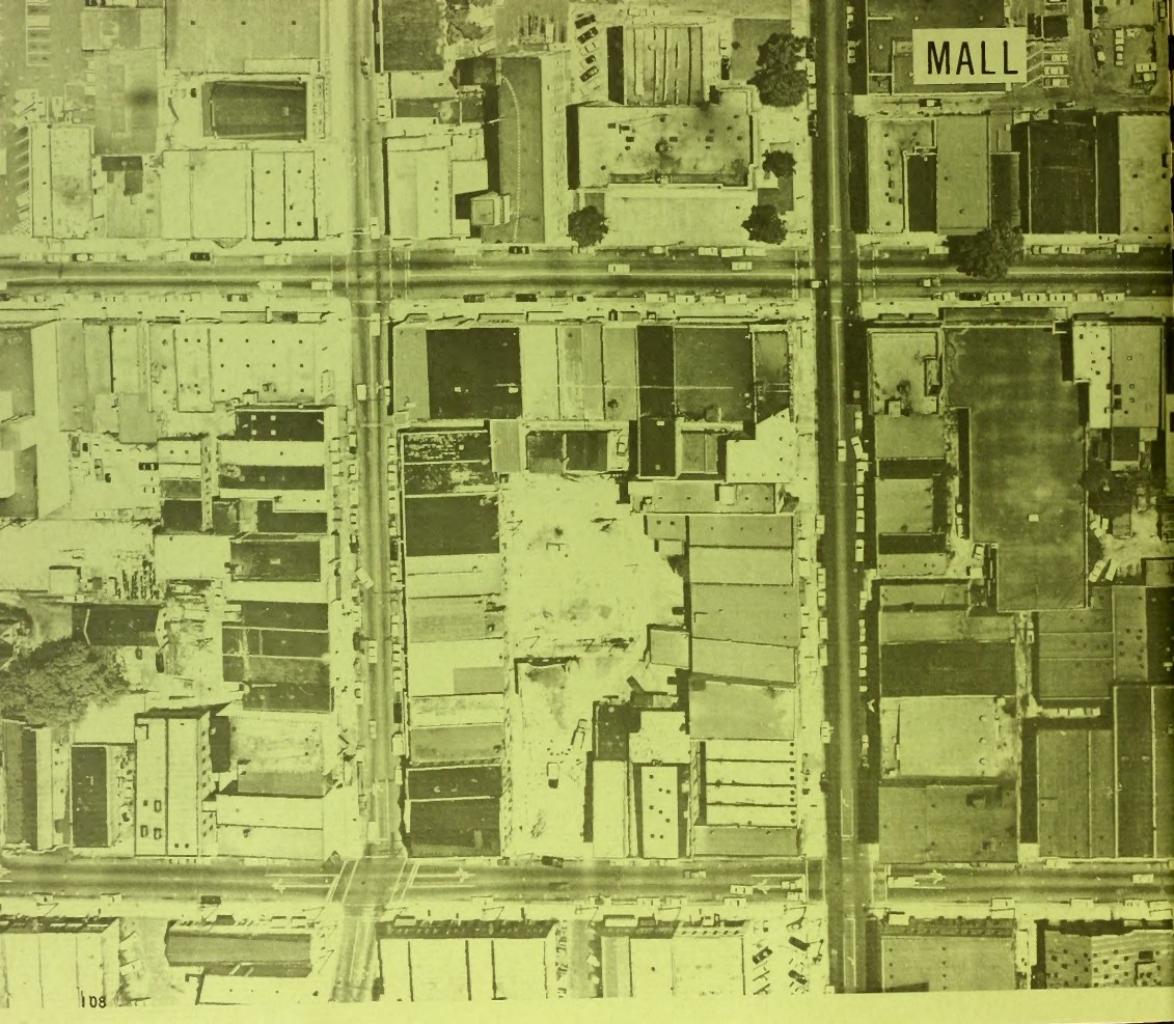


# MALLS AND PEDESTRIAN AREAS

NASH STREET PLAN  
GOLDSBORO STREET MALL  
TARBORO STREET MALL



MALL



From the discussion of the traffic and parking situation it is quite evident that the automobile, if allowed to continue its present course, will soon be the major activity in the Central Business District. While the automobile is necessary and vital to the success of downtown, adequate traffic circulation and off-street parking space must be provided.

Therefore, it is logical to provide planned areas and routes for pedestrians. Areas where the automobile is excluded thus improving pedestrian facilities in terms of efficiency and comfort by providing more direct walking routes and minimizing hazards and nuisances.

In order for a pedestrian area or a mall to be successful it must have an atmosphere which pedestrians either consciously or unconsciously desire to enter. This atmosphere cannot be created with one single improvement, but will be a composite of the entire space within the mall and all the materials and street furniture which will determine the finished design. A pedestrian area or mall must create a special place which people will easily identify and feel a part of as well as fulfill its primary function as a means for people to circulate from place to place. Mall areas must become an element within the Central Business District which will make a downtown shopping trip a pleasurable experience rather than a necessary chore.

The Central Business District should be developed to broaden its purpose and serve as a social function within the city as well as a shopping area. People should create the life, the activity and the rhythms of movement which are to take place downtown. Community activity should be

regularly scheduled for the area in order that a live and vibrant feeling becomes synonymous with its physical existence. With imagination and initiative the program potential for these areas is unlimited.

Activities coupled with the proper landscape and street design will provide the central area with the revitalized life it needs today and will assure it of a major role both in business and civic affairs tomorrow.

## NASH STREET PROPOSAL

Giving due consideration to the Nash Street proposals made by the traffic engineer consultants; that is, removal of on-street parking and changing traffic flow to three one-way lanes running northwest, it is understandable that these changes would alleviate the present circulation problem somewhat in terms of vehicular traffic, but Wilson must consider the entire situation, not just one of its aspects. Making Nash Street an expressway or major thoroughfare does little to improve the general appearance of downtown Wilson, nor does it make the downtown any more desirable for the shopper once he or she has left his or her car in an off-street parking lot. The fundamental success of a shopping center depends on its ability to have adequate parking and separate pedestrian and vehicular traffic while providing an atmosphere which is congenial and desirable to the customer. If the three lane system is used it will only be a matter of time before this too reaches the "car saturation point" and then the next logical step, in this line of thinking, will be to eliminate the sidewalks and pedestrians altogether to provide two more lanes

of traffic. It is obvious that Wilson will continue to have more and more automobiles and that at some point a line must be drawn as to the amount of space that can be allotted to vehicular circulation within the downtown area. Better traffic circulation is not a solution in itself, but it is one of many parts. The establishment of a unified plan which includes all phases of the downtown problem must be considered.

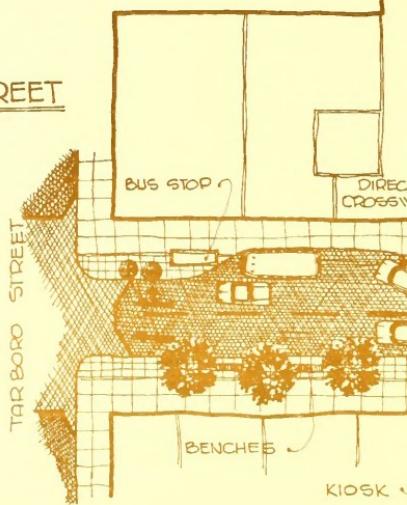
Wilson is on the verge of making an important decision and every aspect must be considered both in terms of the immediate and long term gains. The downtown area must be considered in light of the whole range of on-street improvements. It cannot be superficial, the improvements must mean more than just a pot and bush setting on the street beside every other parking meter. In order for Nash Street to have anything significant and really worth doing, a plan must be had which will make landscaping an integral part of the whole and establish the Central Business District as an area which combines people, buildings, shops, cars, trees, benches, fountains, sun, air and the many other items mentioned in this study into an area which is alive, vibrant and a pleasure to be a part of.

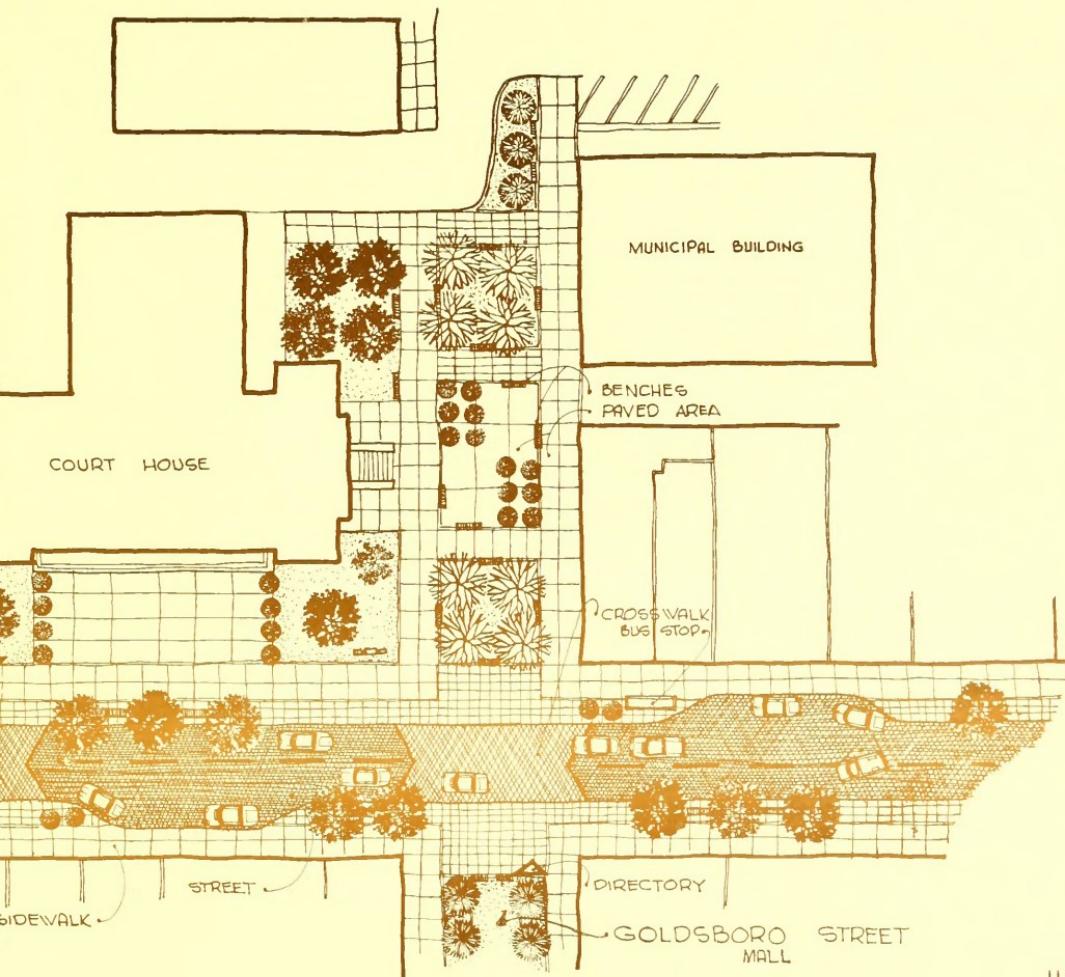
The plan which is proposed by this study is to have Nash Street one-way running northwest and remove the on-street parking, as proposed by the traffic engineers, but to have only two lanes with a total of twenty-five feet for both lanes rather than having forty feet for three lanes. The advantages of having two lanes are several. First, from the standpoint of traffic flow, pull-offs can be provided thereby letting cars and buses get out of the main flow while dropping passengers off or picking them up and not interfering with moving traffic. The present traffic study proposal provides no spaces for the loading or unloading of passengers, thereby inviting vehicles to double park and cause congestion in

the outside lanes. The center lane therefore would be the only through lane open and it would be hampered by those vehicles trying to get around the double parked cars.

The second advantage of the two lane system deals with the ability to widen the sidewalk area where there are no pull-offs and develop these areas into paved or planted spaces where pedestrians and customers can stop, rest, meet friends or generally enjoy the trees and planting which softens the hard surface of the downtown area and breaks the linear development of the street. The possibilities are wide and the opportunity for this type of development does not come to every town. With thorough planning the results could be one of the most outstanding environments for a shopping area within the State.

SKETCH PLAN  
NASH STREET



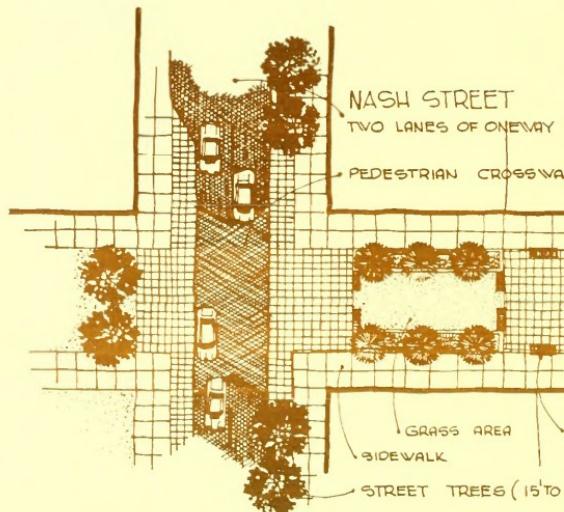


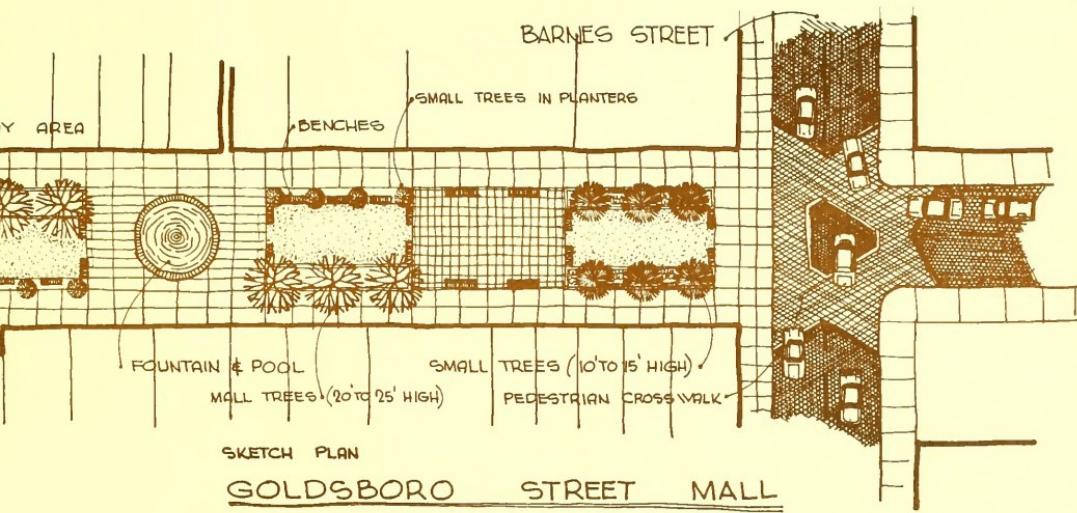
## GOLDSBORO STREET MALL PROPOSAL

To propose the closing of a block and a half of any street takes much consideration and justification. All traffic which is affected by the street must be allowed for on other routes and any parking existing on the street must be relocated and allowed for in off-street parking lots. The street must be located sufficiently close to the busiest part of the central business districts in order that customers will take full advantage of its uses. The mall area must be so designed that a fire engine can still have access to the fronts and upper stories of the shops and buildings on the mall. Also service and delivery must be allowed for. And above all, the area must be so designed that the mall is a pleasure and a desirable place to be in.

The Goldsboro Street Mall plan proposes to close one block of Goldsboro Street between Nash Street and Barnes Street devoting it entirely to pedestrian uses. The mall is divided into several areas for different uses. Tree and grass groupings at either end of the mall serve to contain the space within the mall while providing benches and shaded areas for the shoppers. The paved open areas at either end of the mall provide display and gathering spaces which are to be used to attract people into the mall. The fountain and space around it may also be used for limited display, but primarily it is a focal point or meeting place. Planters, shrubs and trees should be used liberally throughout the mall to tie the different spaces together.

Coupled with proper landscaping and regularly scheduled activities the mall should become one of the most active spaces in the downtown area. The final design will have to be worked out in detail by qualified professionals, but the potential is there and it remains only for the active merchants and city officials to work together toward the realization of this plan.

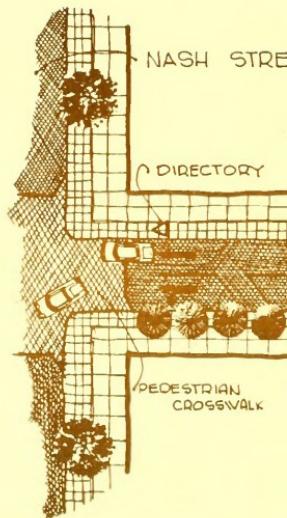


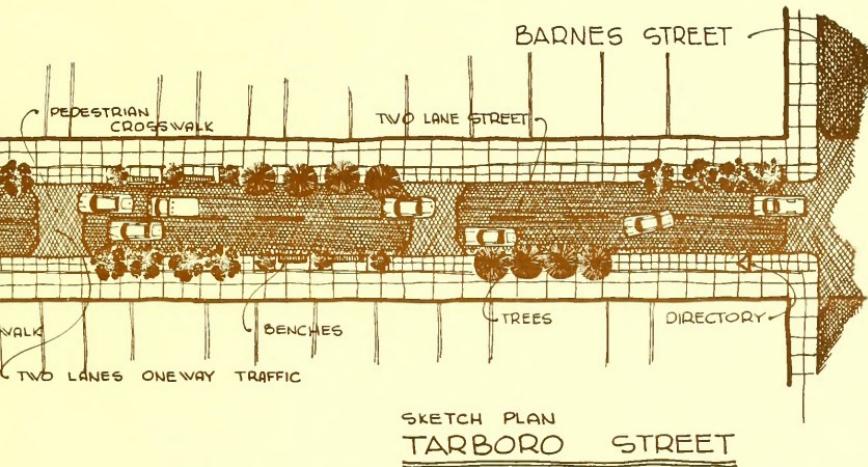


## TARBORO STREET PROPOSAL

The original proposal for the block of Tarboro Street between Nash and Barnes streets was that, like Goldsboro Street, it should be turned into a pedestrian mall. But when the central business district thoroughfare plan was completed Tarboro Street was needed as half of a set of one-way paired streets. Therefore, it will not be feasible to completely close that section of Tarboro Street until such time in the future that an alternate route is established for the existing traffic. With this in mind an intermediate plan is presented here.

In order that any significant accomplishment be gained in terms of the customer it was felt the pedestrian areas had to be increased. Since Tarboro Street is proposed as a two lane one-way street running northeast, it is possible to remove all on-street parking and, as in the case of Nash Street, this gained space can be used to great advantage as planting, display and circulation areas. Due to the short length of the street no pull-offs are proposed. Tarboro Street should be developed similarly to the Nash Street proposal, thereby visually tying the two streets together. At some later time when alternate traffic routes have been established it will be possible to turn the street entirely over to pedestrian customers and develop the street to its fullest potential.





## IMPLEMENTATION

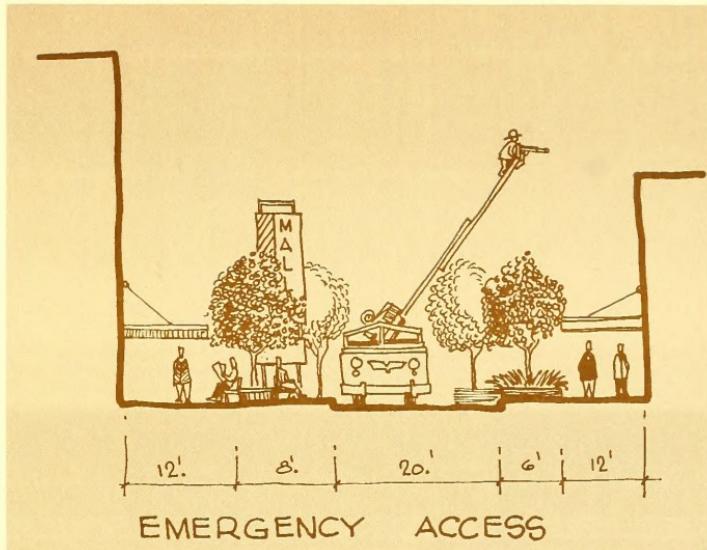
Turning a paper plan into a physical reality is by far the most difficult part of any program. It is not so difficult to produce a plan which will help revitalize downtown Wilson, but it will be a major accomplishment to actually construct the plan. The most elaborate plans, books, studies or pictures may be prepared, but they will do little more than stir up momentary enthusiasm unless forceful and continuing leadership is expressed on the part of the City, the merchants, civic groups and those citizens willing to devote their time to the program's development. By virtue of the total costs, individual situations and prerequisite projects the Central Business District cannot be remade over night. Its development must be a continuing process. Staging of different phases of the plan will probably be the most effective means of implementation. Each stage constituting an apparent advance in the plan in order to maintain interest and enthusiasm among merchants and customers alike. At all times the growth and success of the project will depend on the attitude and immediate needs of the affected individuals. Therefore, the work can proceed as fast or as slow as the need may seem, but it should proceed.

Improvements for individual stores and shops can begin at any time and may be as elaborate as the owner or leasee feels he can afford, but before the first street improvement begins, much preparation and many decisions must be made. The administrative organization must be determined and its responsibilities defined. After this, professionals must be engaged and DETAILED plans prepared. These plans must not only consider the obvious development, but should be concerned with the numerous underground and above ground utilities such as: sewer and water lines, manholes,

steam lines, electrical lines and transformer vaults, telephone lines, fire and police alarm boxes, catch basins, fire hydrants, etc. With the completion of the plans and their approval, cost estimates should be made. Then determination of the financial responsibilities for construction, maintenance and promotion of the development should be established. Several ways of financing these projects are available and each city must work out the method which suits it best. For Wilson some combination of merchant contribution or assessment and city participation will probably be the best solution. The City is often able to save money by using their own labor force. The important consideration here is that there be a set of detailed plans to follow during construction.

On-street improvements should not be installed at the expense of any surrounding businesses, therefore, all problems both physical and legal must be anticipated so that solutions are available before a particular situation arises.

It is obvious from these few statements that the construction of any on-street improvements is very complicated and cannot be left to one person's responsibility. The final results will be the product of many hours of labor spent in co-ordinating and encouraging different groups and individuals to do their part in creating a better downtown Wilson. The entire City stands to benefit from an improved business district. The establishment of a new character for the downtown and a new attitude by the citizens will stimulate the central business district and strengthen its position as the business and cultural heart of the community and the region.





# APPENDIX

## MATERIALS AND PROCESSES



# MATERIALS AND PROCESSES



CLEANING



PAINTING

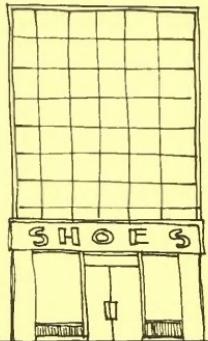
The following list of materials and processes are possibilities which are available to the designer and shop owner when considering the re-fronting or remodeling of a business. These, of course, are not the only choices, but they do represent some of the more readily available and more familiar products from which to choose.

### SAND CLEANING

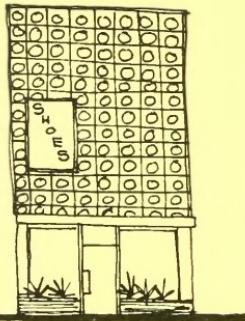
Any building which has any significant architectural character should be cleaned rather than covered. For examples, large office buildings and public buildings should consider cleaning as a face-lifting method. Also most stone or masonry can be cleaned by an acid process with some degree of success inexpensively.

### PAINTING

For less imposing structures painting can have a tremendous effect with very little expense involved. The character which paint may create varies greatly depending on the structure, colors and manner of application. Painting is an immediate positive action at moderate expense, but is nonpermanent and the colors must be used with restraint because of the large areas to be covered.

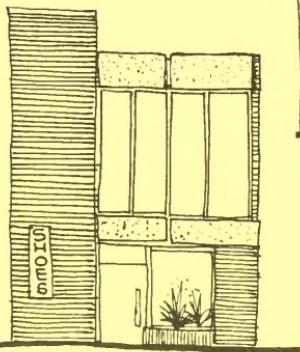


GRIDS, GRILLS &  
SCREENS

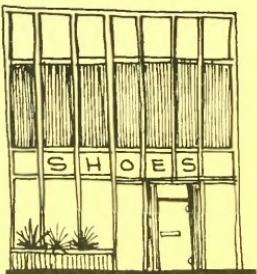


## GRIDS, GRILLS AND METAL SCREENS

The use of architectural metals probably offers the largest variety at the most reasonable price of any other material available. The screen or grill can be applied to virtually any existing structure. The erection methods are simple and can be completed quickly with little interruption to normal business activity. The design of the facade is limited only by the imagination of the architect. As to the durability of metal screens and grills they are made of noncorrosive metals with the colors anodized into the surface which gives them an indefinite life. Occasional cleaning with detergents to remove dirt and accumulated dust would be advised. Generally, refronting with grills or screens is moderately expensive, extremely versatile, permanent and requires little maintenance.



BRICK



CURTAIN WALL

## CURTAIN WALLS

Curtain walls have all of the attributes of metal screens and grills, but are generally used when more extensive remodeling is being done. They are much more complete in that they have windows and insulation, can carry ducts and conduit, and use large flat color panels. Usually, curtain walls would be recommended for more elaborate and expensive remodeling, but they could be used for simple refronting.

## BRICKS

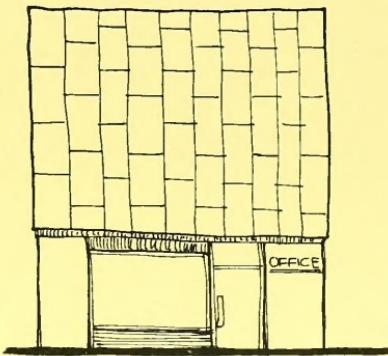
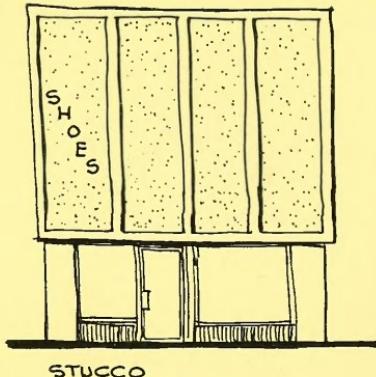
Brick is a permanent material and should only be used in extensive remodeling. Due to its present use brick has been a dull, uneffective, uninteresting store front material for many years, but in the past few years the brick industry has made great advances in colors, textures, and sizes hence giving the architect a much more versatile building material. Today, with a little imagination, brick store fronts can be designed to create any atmosphere or setting.

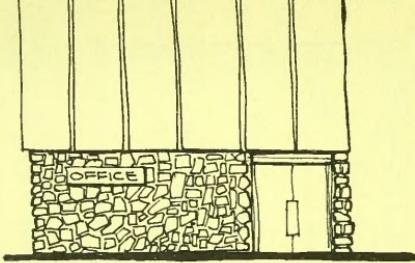
## STUCCO

Stucco is one of the dependable materials of years past and has some unique advantages and disadvantages. Stucco is nonstructural, therefore, it must have a base on which to be applied which makes it suitable for covering old brick facades or filling windows in unused upper stories. Several smaller buildings could easily be unified with stucco in order to simplify the street appearance. It is inexpensive and can be applied with little equipment and few skilled workers. It is white when mixed, but can be colored before or painted after application. It is porous and therefore absorbs dirt and dust which necessitates frequent repainting or cleaning. The high humidity and rainfall of the region shortens the life of stucco, but even with these disadvantages stucco remains a material worth considering due to its low cost of installation and versatility of use.

## SYNTHETIC MATERIALS

In recent years the construction industry has been greatly influenced by the vast amount of synthetic materials available. Many types of plastics and fiber glass are in production and available to the architect as refronting materials. The maintenance of plastics is minimal because they are light in weight and therefore easy to handle; colors are bonded within the materials and therefore do not readily fade; and weather has little effect on the surface finish.

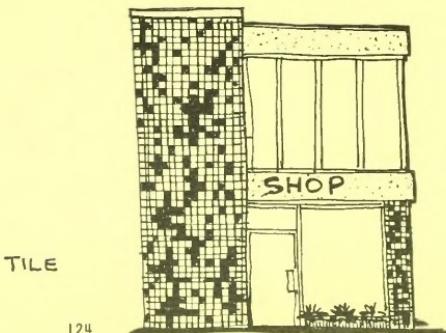




STONE



MARBLE & GRANITE



TILE

### STONE (GRANITE)

Stone is expensive to use and has a character of permanence and grandeur which is associated with institutions, banks and governmental structures. For this reason the character of any structure using this material is most likely to be formal and cold in appearance. Large stone is difficult to use on smaller buildings or shops, but a totally different character would evolve if smaller stones such as cobble or Belgian blocks were used.

### MARBLE

Any stone that has a character of grandeur and elegance, permanence and authority, marble has in even more abundance. Because of its strong character it must be used with restraint and careful planning. Marble is probably one of the easiest materials to overuse and therefore is extremely difficult to use properly in small buildings.

### TILE

Today tile as a building material is taking on new significance. More and more architects are finding that tile can be used as a permanent and maintenance free surface that has numerous choices in color, pattern, and size. It is especially adaptable for designed large and small wall murals. Tile adapts itself readily to new construction or remodeling and would be classed as moderately expensive. Tile generally is cold in appearance, but much can be done to eliminate this by proper use of color and design.

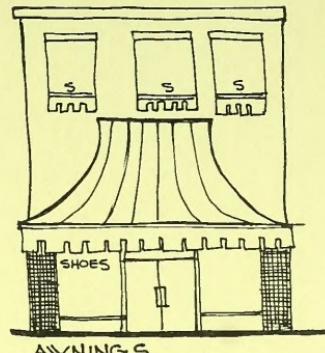
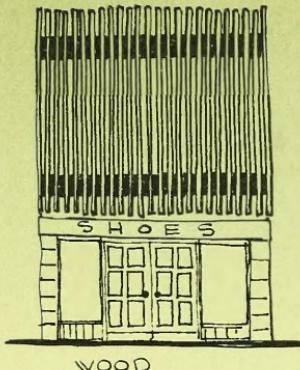
## WOOD

Today wood as a store front material has all but ceased to be a competitor. The material itself does not lend itself to large projects. The more durable and flexible metals and plastics have steadily replaced wood because maintenance is economically impractical. But even with the periodical painting or staining there are many stores which could use wood successfully.

When wood is used it is because of its singular quality of warmth. This characteristic is very strong and many small shop owners have been able to use it in the form of screens and panels to create a more intimate and personal appeal. If woods such as redwood or cedar are used and allowed to weather, maintenance would be drastically reduced.

## CANVAS AWNINGS AND COVERINGS

Awnings have been used for many years, but it is only recently that any significant change has been made. The awnings which are available today offer a variety of colors and patterns with an expected life of five to ten years with proper care. Adding their low cost to durability we find we have a material which gives many possibilities and solutions. It is in fact possible to "slip cover" entire building fronts. The proper use of awnings can create a dramatic entrance which any material would find hard to compete with either economically or visually.



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